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OCTOBER, 1974 (INCORPORATING VANITY FAIR)

VOGUE

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FRANCESCO SCAVULLO

COVER: The dress that turned Paris on its ear! —Saint Laurent's new-look chemise (shown again, pages 169 and 186-188). Here, in pink silk jacquard crêpe de Chine, one of the spectacularly pretty evening versions—ruffled around the face, skimming . . . touching the body, flounced to the floor. Of Abraham fabric. To order, I. Magnin. Earrings, beads: Saint Laurent. . . . Fresh new face colors for fall (for pink!), from Elizabeth Arden: Smoked Plum on the lid, Cherrywood on the cheeks, and Pink Perfection lipstick. Makeup, Way Bandy; hair, Alexandre.

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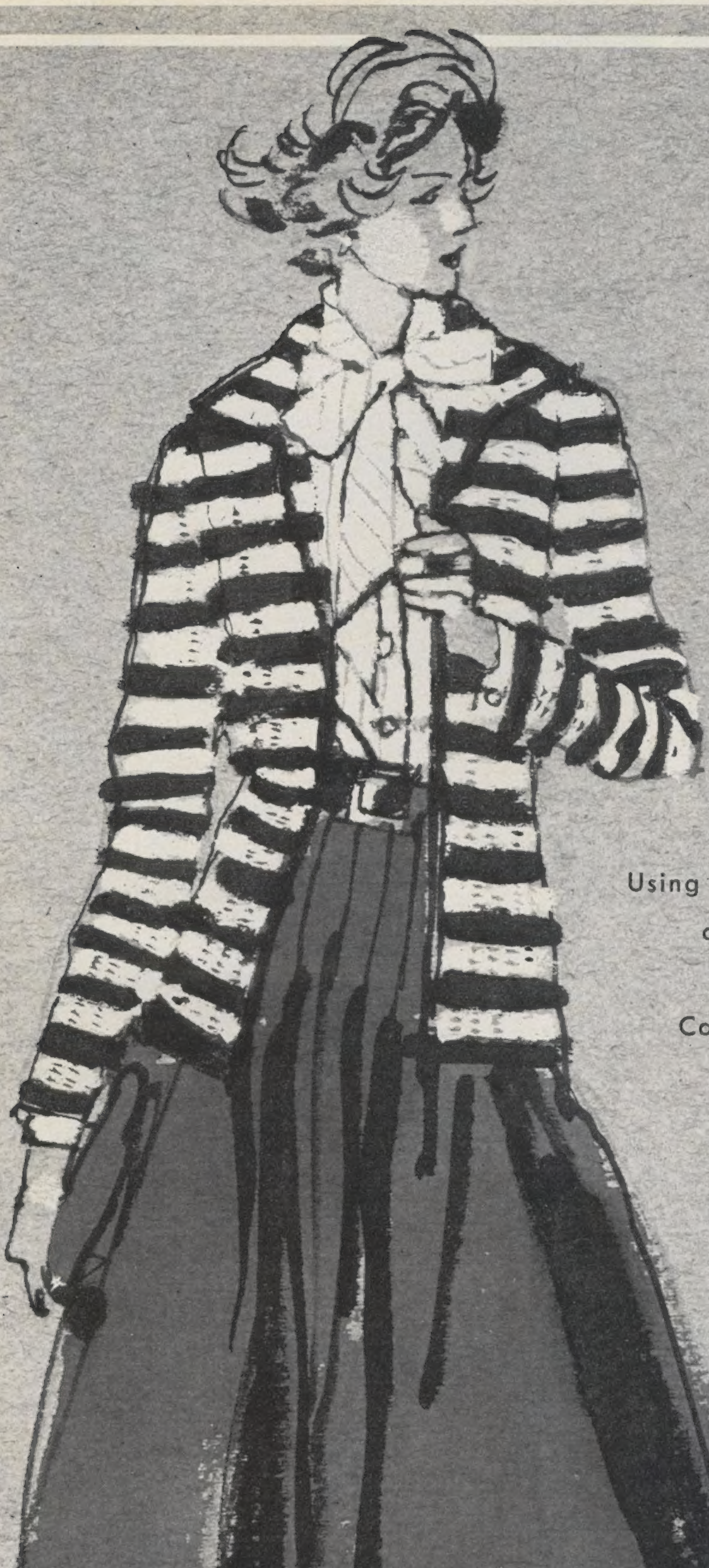
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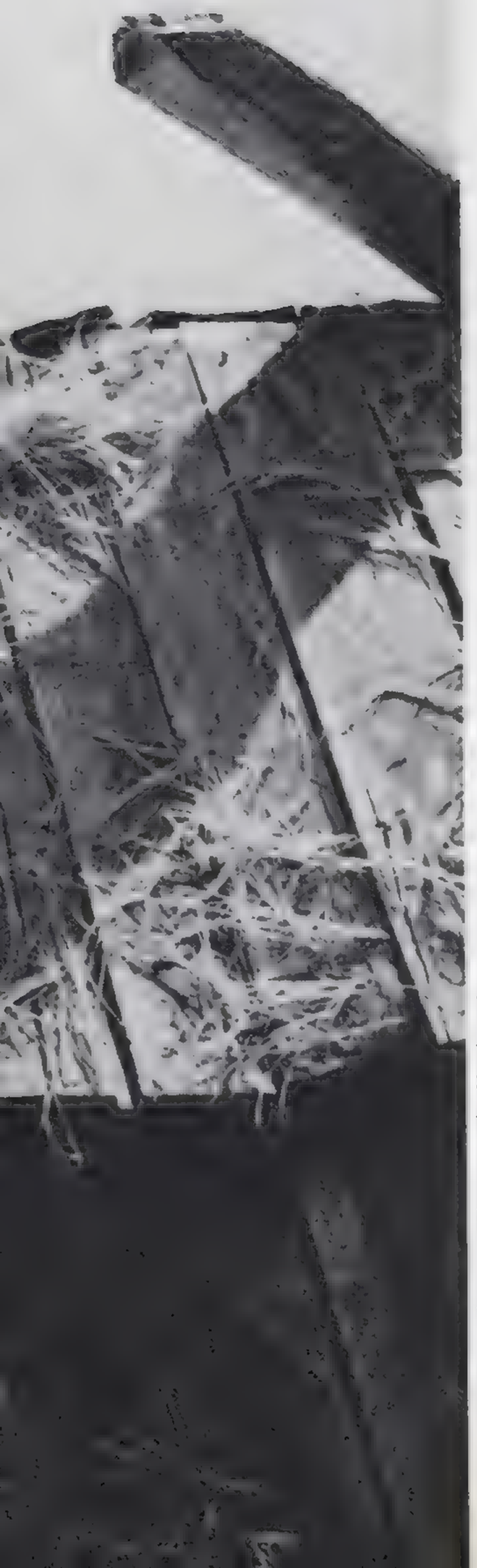
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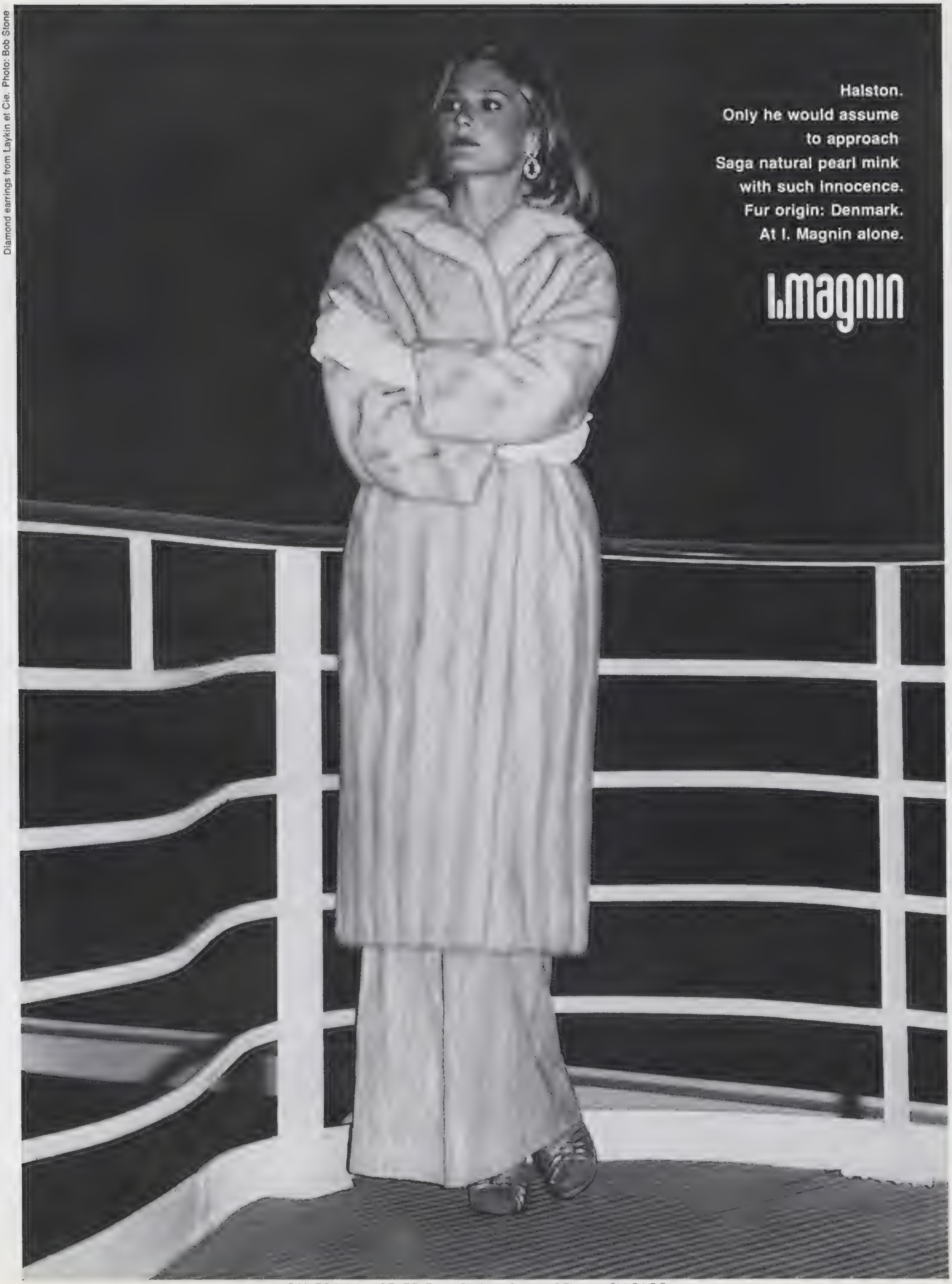
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In these six pages, the lush new dream escape reaching out for a place in the sun—Marbella. Iberia's first stop: the airport in Malaga. Then on to savor the many contrasts of Marbella, once a sleepy little fishing village—now one of the chic resorts of the international set. Here, along the sun-filled streets, the city walker in a dashing brown tweed suit with enough finish and ease for plenty of fashion mileage. Single-breasted blazer, a skirt that really moves to the modern tempo of Marbella. Underneath: a brown-and-white print pullover, brown-and-white striped silk soft-tie blouse.

Then on to discover two of Marbella's super hotels—from the charming intimacy of La Fonda to the famous Incosol Clinic and Hotel—a medical establishment fast becoming a favorite resting spot with its modern-day luxury residences, excellent all-year-round climate and easy access to the sea.

Discover the world of elegant Spanish fashion—the luxury and quality of its leathers and accessories continue to be among the finest in the world. Here, rich Spanish leather, sculptured into a coatdress. Roomy, generous—yet controlled. A self-tie belt around the wide, ribbed knit midriff. The polish of a gold-and-white printed silk blouse underneath, a scarf wrapping the head.

Casual chic from the ready-to-wear collection of PERTEGAZ BOUTIQUE exclusively at I. Magnin.





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Well turned-out Spanish classics... as dramatic as Marbella itself: left, a great swirl of double-faced cashmere enveloping a matching skirt and camel knit tunic. The added dash of a rust-colored calf belt circling the waist. This page right, the pretty, ultra-feminine look of a supple, fluid blouse in pale green and beige stripes tucked into the hand-in-pocket ease of a luxurious camel cashmere skirt.

Fashions in the grand Spanish tradition by PERTEGAZ exclusively at I. Magnin.



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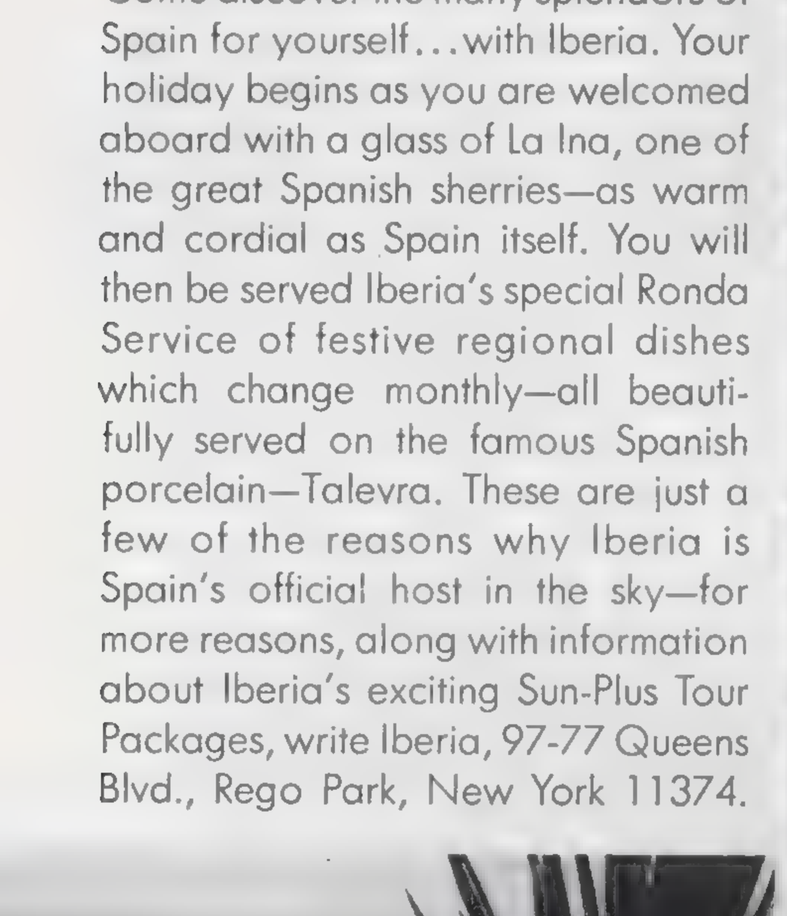




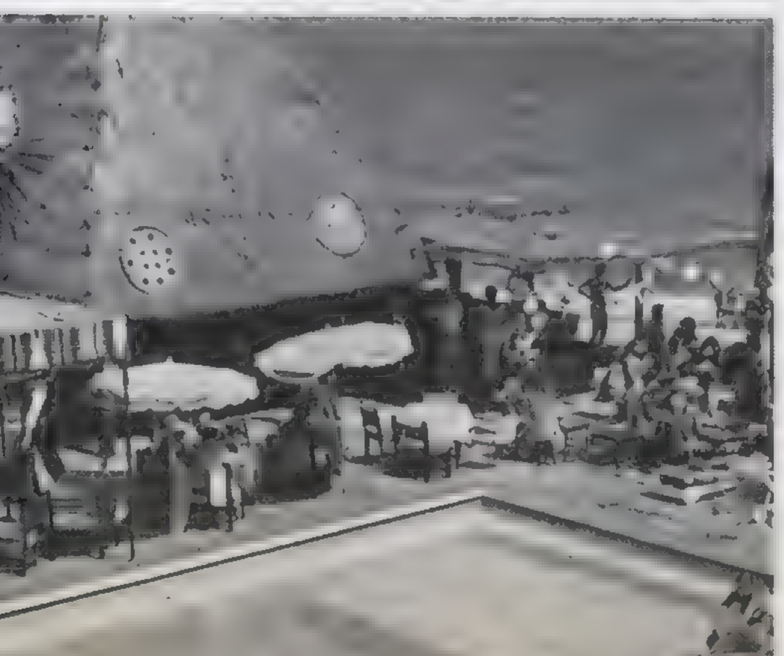
For enchanted evenings at the spectacular Marbella Club, one of the most ultra-comfortable, ultra-luxurious places to stay in Marbella: a dress that captures the romance of the moment...the essence of Spanish Couture at its best. The gentle charm of a little black dress in georgette...hundreds of tiny pleats around the body, drifting into a flounced hem just touching mid-calf. Wisps of gossamer lace veiling bare skin...a ribbon of satin tieing the waist.

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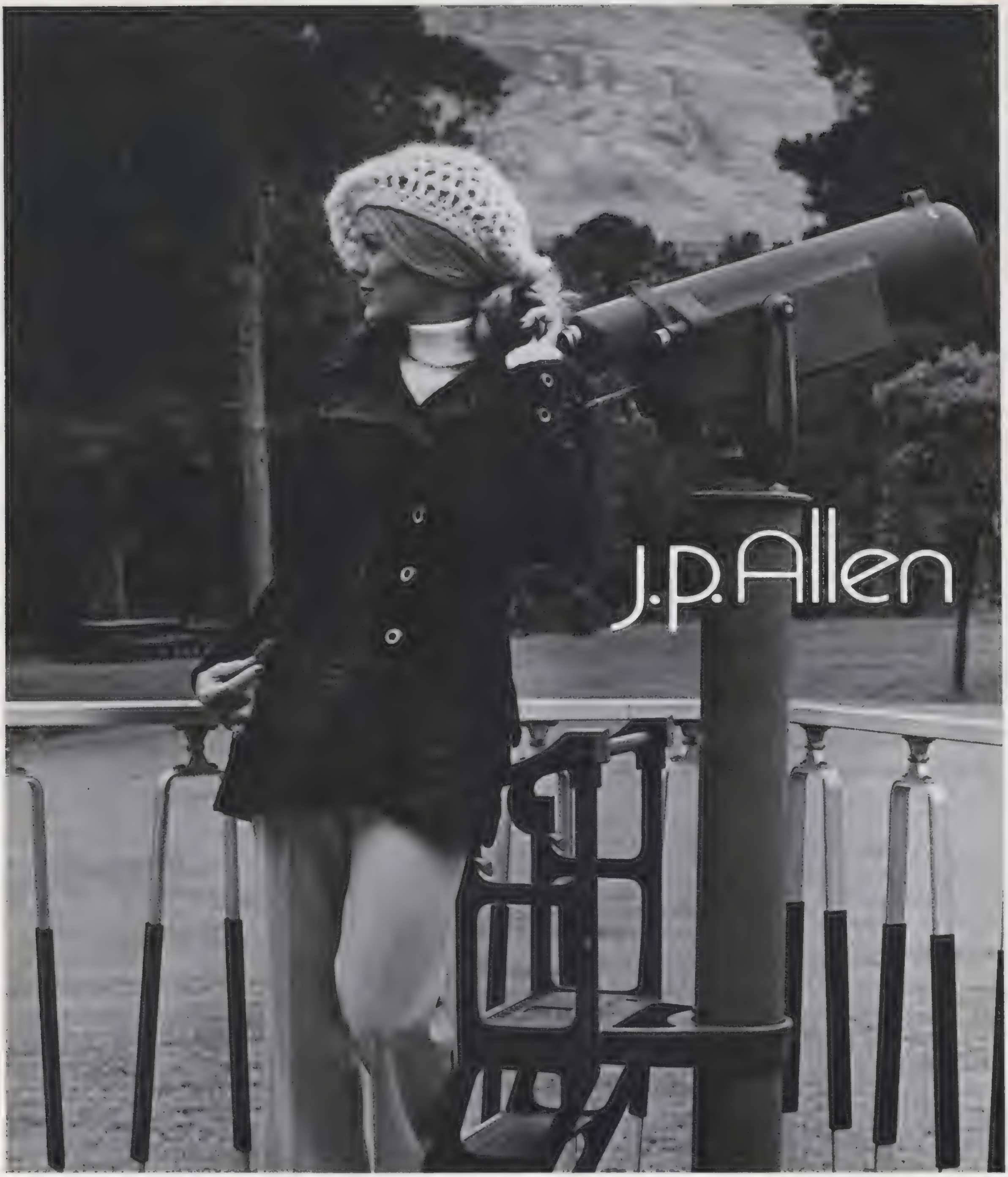






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☐ 26-32	☐ Redhead	☐ Dark	☐ Normal
☐ 33-39	☐ Silver		
☐ 40 or over	☐ Black	004	

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How can we make this generous offer? **Some of America's leading beauty companies realize that if you try their famous brands, there's a good chance you may become regular users of their products at retail prices. So they're happy to have Cosmetique distribute them directly to you at a fraction of their value. It's a very good "get acquainted" program for them. And for you.**

After your $1 Introductory Beauty Kit (worth over $20) you'll receive fresh kits of famous brand cosmetics and beauty aids, on approval, approximately every two months for as long as you wish.

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Discover clothing today at Liberty House—the new luminary. With sharpened eye and honed wit we collected the very best just to delight and excite you. And Liberty House is very exciting. It has to be. It is the first new department store in Downtown San Francisco in forty-four years. Step inside. Watch fashion take flight and let your imagination soar.

Shown...**THE PYJAMA.** Stan Herman takes an elegant turn with the cossack shirt. Delicately pleating its bib, then putting it atop glorious pyjama pants. Ivory or wine that gleams, sizes petite to large, in our Loungewear $47. **THE CLOCHE.** Ah, the Twenties, and the hat shape that turned heads. Here, with half-veil sprinkled with rhinestones. In our Hat and Wig Salon $30 **ISLAND GLAMOUR.** Raindrops and flowers in a slink of a suit, black and white $30 to combine with a wrap and tie dress $50, and shirt $30. Also black and white. Kamehameha collection in our Polynesia Shop. **LA RUSSE** Russian fire ignited by Kasper for Joan Leslie, lavished with golden braid. To dine, and laugh, and dance the night away. Two pieces, black cotton velvet and silky nylon, sizes 6 to 14 in our Crest Room $175. **THE ENVELOPE, PLEASE.** Silk peau de soie simply appointed with an Art Deco bar. In black, in our Handbags $23.

LIBERTY HOUSE

SAN FRANCISCO 120 STOCKTON AT O'FARRELL • AN Amfac COMPANY



LIBERTY HOUSE SAN FRANCISCO IS... FASHION NOW

A man's world is two worlds at the new Liberty House San Francisco, because men today are involved in so many things. Men's One is our prestige collection of sportswear and business wear furnishings, the two-part Saturday suits, and our young designers. Men's Three takes an eclectic approach to fashion with the terribly British Jaeger Shop for the classicist. And, a Shop with new directions from two forward-thinking Frenchmen, Yves St. Laurent and Pierre Cardin. To clothe the outer man with esprit, our handsome suit collections are also included here, with all-weather and sporting attire. Enter the all-new Liberty House, you'll walk away a different man.







Shown...**THE FRENCH SUIT**, the fine hand of French couture and all they know about tailoring in a town suit with sculptured fit. The Pierre Cardin collection in exclusive fabrics $185. **THE ENGLISH SUIT.** Jaeger selects fine British woolens in a wide-track, chalk-stripe flannel $225. **INTRIGUING.** The French Trench. A raincoat aptly called Etoile for its star quality. Who else but Pierre Cardin? Flawless, in polyester and cotton the color of raintan $135. **COLLABORATION.** The finest Swiss cotton velvet tailored in Spain. Leather accented jacket $125. **ENGLISH HACKING JACKET,** classic lines in the hands of the master of the classic—Jaeger. A special blend of camel's hair and wool $185 Worn with matching waistcoat $55, and plaid trousers $65.

LIBERTY HOUSE

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LIBERTY HOUSE SAN FRANCISCO IS... FASHION NOW

A flight into fashion at Liberty House San Francisco shows just how diverse today's women are. The elegant Italianate Crest Room is advance excitement and beautiful designer clothes for fashion leaders.
Union Square is for the very-aware working woman. Our Contemporary Dresses are the very essence of Modern dressing.
Our Career Junior Shop is for juniors with a sophisticated point of view. Our Women's World is custom treatment for the custom size. Our Moderate Dresses approach fashion with intelligence—great image-makers at moderate prices.
Our Loungewear is for more than lounging. Our Accessories are complete, without exception.
Our unique Hawaii heritage comes to San Francisco in the Polynesia Shop, a collection of island glamour wear, and the best in cruise and swimwear world-wide. This is just the beginning for the Liberty House Woman. We invite you to come experience the complete Liberty House.

LIBERTY HOUSE
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Shown . . . **THE SPARKLE KNIT.** Sweater dressing two ways. Pant-suited and punctuated with pointelle in silver or blue. Dress and jacket blazed with chevrons, in black/grey, brown/gold. 6 to 14 sizes in our Contemporary Dresses, each $100. **THE FLOWER JABOT.** A ruffle of silk georgette in the color of oranges. In our Fashion Accessories, the mum $6, the jabot $7. **THE PILLBOX.** Veiled for mystery provocatively plumed. Black velvet, of course, in our Hat and Wig Salon $30







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photograph by David Hamilton



Lalique Crystal Original Flacon

"Farouche"

the new perfume by NINA RICCI, Paris

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It's true we have a fine collection of traditional jewelry.

But none that's conventional.

Possibly the best way to explain the difference between conventional and traditional jewelry, as we see it, is this:

Conventional jewelry to us is old-fashioned jewelry with nothing particularly unique about it (a rather colorless copy of something that may once have been traditional); traditional jewelry, on the other hand, must be a timeless original.

For us, at any rate, tradition is what we've been creating for 120 years: unconventional jewelry that becomes traditional of its own accord. What turns avant-garde creations of the past into present-day classics is simply time. (Time even brings the avant-garde jewelry of the old days into fashion, as it is at the present moment.)

And while time is working for our traditional jewelry, we in our turn are working on the avant-garde creations that continue to win us international exhibition awards; so regularly that this too has become a sort of house tradition.

H. Gübelin

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By Joan Lorring

VOGUE

FOOD

Breadmaking: easier than you think, more fun than you can imagine



DUANE MICHALS

No need to wait for a fine day or an empty stretch of hours for breadmaking; to me, any day and anywhere are fine if the spirit and need are present. Since my first successful loaf, twenty-one years ago, I've baked bread at least once a week and in some fairly odd situations:

One day I made, raised, and baked a batch of bread while traveling at fifty miles per hour in a house trailer along the Skyline Drive in Virginia; a neighboring driver, having his tank filled in a gas station, looked stunned as the aroma of freshly baking bread reached him through the open windows with nothing in sight but mountains, gas pumps, and other vehicles.

Once, on a hasty trip to San Francisco to take leave of a friend for whom I desperately wanted to make a loaf as a final token of admiration and affection, I put together a batch of dough in our hotel room, carried the rising loaves in a satchel to a borrowed oven, and delivered still-warm bread to the departing friend.

Asked to bake bread for a party and scheduled that day to have my hair set for the same party, I put together three sorts of dough, carried the doughs in baskets to the salon, punched them down there as they rose, got home in time to form the loaves and bake them. The breads and I were "done" on time for the party.

You might say that I'm a breadmaking nut—but breadmaking is a most rewarding occupation. You can truly feel the dough come alive, see it grow—all because of *your* mind, *your* energy, and *your* hands. If you feel stifled by the arbitrary controls in some aspects of today's life, hemmed in by boundaries you did not draw (and that take too long for you to change appreciably), in breadmaking you can become the sole decider of an outcome, uninfluenced by any outside force. Putting your hands to making doughs of several forms, colors, and textures of grain; working the mass until you can feel it change its character entirely bring results that are inwardly satisfying along with a loaf that's crusty, chewy, good to smell, delectable to taste. And the deepest reward comes from the warming pleasure of sharing this tangible form of your feeling and energy: your loaves of fresh-baked bread.

(Continued on page 78)

BOTTEGA VENETA
655 Madison Avenue, New York City



photo by Vajenti

BOTTEGA VENETA announces its fall collection at:
Barton Sligh's, Jacksonville, Fla. • Battelstein's, Houston, Texas • Filene's, Boston, Mass. • Garfinckel's, Washington, D.C. Hattie, Franklin, Mich. • I. Magnin, San Francisco, Cal., Chicago, Ill. • Makoff, Salt Lake City, Utah • Nan Duskin, Philadelphia, Pa. Oggi Boutique, Miami, Fla. • Rich's, Atlanta, Ga. • Swanson's on the Plaza, Kansas City, Mo. • The Union, Columbus, Ohio



MR. DINO (right) available at Jordan Marsh, Florida; Lester Melnick, Dallas
RINA OF CALIFORNIA (top left) at Abraham & Straus; Hudson's, Detroit; I. Magnin.
KAY UNGER FOR ST. GILLIAN (lower left) at Lord & Taylor, New York; Carson Pirie Scott, Chicago.
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PURE CHIFFON WOOL
Wool. In a class by itself.

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Inspirational pour of 100 percent chiffon wool . . .
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   L. S. Ayres & Co., Indianapolis
   Joseph Horne Co., Pittsburgh
3. Levino Verno for Mayehoff $140
   Claire Pearone, Troy, Michigan
   Samantha Woodward, Kansas City
   Bonwit Teller, New York
4. Don Breitinger for Harold Levine $280
   L. S. Ayres & Co., Indianapolis
   John Hagan Co., San Diego
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Does Your Mirror Say It's Time For A Serious Night Cream?

When you reach a certain age (we'll never tell what it is, but you'll know when the time comes), your dry skin needs a very special kind of night cream. At that moment of truth, discover the secret benefits of enriched Olay Vitalizing Night Cream, a secret shared by fortunate women in many parts of the world who always have cherished their complexions.

Olay Vitalizing Night Cream is especially beneficial for the dryness problems of your skin. To make wrinkles less noticeable by softening away that dryness. To provide a wealth of moisturizing ingredients, emollients and soothing unguents to smooth and cherish your complexion. Age signs on your face and throat become less obvious as dryness is eased away. Your complexion grows smoother and softer, so you may achieve your youngest possible appearance.

Olay Vitalizing Night Cream is thick, rich and concentrated. This is no fluffy, lightweight cream to slick on casually. It is a serious cream, particularly appropriate for the very real dry-complexion problems of mature skin. It is meant to be massaged on, faithfully every night, with firm but gentle upward strokes. The moisturizing ingredients soon begin to combat the aging dryness of your face and throat.

Leave a light film of Olay Vitalizing Night Cream on the surface of your skin. If you have used a great deal, you may want to tissue off some of the excess. But be sure a little remains as a protective barrier that helps retain your skin's own moisture, especially essential as the years rush by.

For highly beneficial results, knowledgeable women apply Olay Vitalizing Night Cream just before bedtime to let it work its wonders as they sleep. The quiet nocturnal hours are a most propitious time for complexion enrichment. But any time, day or night, is an effective time to pamper and smooth your face and throat with this enriched cream.

Beauty Hints

Faithful nightly massage helps maintain muscle tone and firmness. Olay Vitalizing Night Cream makes this ritual simpler and more satisfying. Hold your fingers flat together and circle the cream gently onto the skin, starting at the base of the throat and working upward to the chinline. The cream's precious moisturizing ingredients help alleviate wrinkle-accenting dryness in this needful area.

* * *

Aging signs show early around the eyes. During the day, pat a little Olay® Vitalizing Night Cream into this important area to ease away the dryness that can make little tell-tale lines far too noticeable. Be sure to use delicate, featherlight strokes of your fingertips.

(Advertisement)

"I have baked bread while traveling in a trailer"

TIPS

- Liquids should be at body temperature (test with a drop on inside of wrist); all other ingredients and utensils, at room temperature, except water for dissolving granular yeast which should be at approximately 110° to 115°.
- Proportion of liquid to flour, equaling a soft but workable dough, is 1⅓ cups liquid to 1 pound (approximately 3½-4 cups) flour. When reckoning liquids, be sure to include sugar, honey, eggs, shortening, (solid or liquid)—they are all part of liquid content.
- Exact quantities of flour are not given in the recipes because the absorption properties (the gluten content) of the given flour as well as the humidity (absorbed by flour while stored, so that the dough will need less liquid or more flour) varies. The inclusion in the dough of flaked, crushed, or otherwise coarse grains will also affect flour content.
- Not-so-common ingredients for the recipes can be found in health-food stores, friendly neighborhood bakeries, and bakery flour and grain suppliers. Buy large quantities and share cost among friends.
- Test for doubled volume of dough in risings (there are usually 2 prior to shaping and 1 after): Poke 2 fingers into dough. If indent stays open, dough has doubled; if it closes, let rise longer and check in 10 minutes; repeat if necessary. Time for reaching doubled volume stage also varies, again because of humidity, temperature, effectiveness of kneading. . . . Heavier doughs will take longer (high sugar level, fruit bits, nuts, whole grains all need extra time to be lifted by dough).



- Ways to knead dough are many . . . all are effective as long as dough is kneaded until gluten in flour is fully developed, so dough is at its peak of elasticity and can expand fully—forced to by the trapped gases formed by multiplying yeast cells. The time it takes to knead the dough varies with the gluten content of flour; method of kneading; baker's touch, tempo, and experience.

The way of kneading most often suggested (you'll find 4 variations in the recipes) and the one used at some point in almost every recipe: on a lightly floured surface and with floured hands, turn dough (working in as little additional flour as possible for the lightest baked product possible), press and stretch with heels of hands; fold flattened dough towards you, over onto itself, press down and away from you with heels of hands to adhere dough "fold" and seal that seam; turn dough a quarter circle and repeat . . . FOLD . . . PUSH-PRESS . . . TURN . . . FOLD . . . PUSH-PRESS . . . TURN. Get in a rhythm when you knead, it really makes a difference. Continue process till dough is elastic, smooth (or smoother), light to the touch, and almost springy. Then flour; let rise till doubled; punch down (push your fist into dough 2 or 3 times to deflate); fold it over and press down twice. Put dough, seam side down, in a bowl and let it rise again; then turn out onto work surface, divide into portions, and form balls. Let the dough rest for 10 minutes before shaping, so yeast has a chance to begin re-growth.

Pumpernickel and some other water doughs need steam ovens for loaf to expand without bursting or splitting. For steam oven: Place a large flat roasting pan on floor of oven as it preheats. At the same time, place 2 firebricks or large rocks over stove's burner flames and heat for at least 10 minutes; bring 3 cups water to a boil. Be careful in doing this; wear oven mitts and use tongs for handling roasting pan and bricks or rocks; avoid splattering boiling water.

Two minutes after loaves go into oven, pull roasting pan onto oven door and quickly pour in boiling water, push pan back, and close oven door. When sputtering stops, pull pan back on oven door and gently slide in 1 hot brick; replace pan, shut door till sputtering stops. Repeat for second brick.

For circulating oven: Prop door ajar ¼ inch with tongs or metal spatula blade. Finish baking till loaves sound hollow when tapped.

(Continued on page 131)



14th to 16th centuries

EARLY AND HIGH RENAISSANCE

Giotto, Leonardo, Michelangelo, Titian, Raphael, Dürer, Bruegel . . . an age of artistic geniuses; and of royal giants — England's Henry the Eighth, Russia's Ivan the Terrible, Italy's avaricious Cesare Borgia. In this age of giants, new techniques were perfected and passed on to . . .



16th and 17th centuries

THE BAROQUE PERIOD

Rembrandt, Caravaggio, Rubens, Velázquez, Bernini, Vermeer . . . who created real people in a recognizable world — canvasses and stone which seemed to breathe, to speak. Holland ruled the seas and began her Golden Age in art. One of the most dynamic eras in Europe's history, it gave way to . . .



18th and Early 19th century

ROCOCO . . . NEO-CLASSIC . . . ROMANTIC

. . . an age of profound social change, the American and French Revolutions, England's Industrial Revolution — a confusion reflected in art's tumult of styles and widely different artists: Turner, Daumier, Delacroix, and Goya, whose uniquely personal style set the stage for . . .



19th century IMPRESSIONISM & POST-IMPRESSIONISM

Manet, Cézanne, Van Gogh, Rodin, Renoir, Gauguin . . . modern art's first rebels whose intuitive, personal visions blossomed in a world of scientific and political turmoil — dynamite, the wireless, *On the Origin of Species, Das Kapital* . . . radical changes launching the flight into . . .

TIME LIFE BOOKS



20th century CUBISM . . . SURREALISM . . . ABSTRACT EXPRESSIONISM

Picasso, Matisse, Duchamp, Calder, Dali, Modigliani, Pollock, Klee . . . the 20th century artists who challenged the very definitions of art. In a world of modern technology and warfare, Freud, the Depression, the collapse of empires, they created art unlike anything ever seen before.

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Center: Again, the theme is American Colonial in this "great candlestick" of cast metal in an old brass finish with the look of a well-rubbed antique. 37½" high. About $99.50.

At right: Stiffel's variation on an ancient Oriental theme. A blend of lustrous celadon china and cast metal parts which glow with an old brass finish. 37½" high. About $135.

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VOGUE **BEAUTY** CHECKOUT

Exercise plans that work—and work into everyday activities. You can do them while doing something else . . .

Exercise is a way of life. We all know we need it, one way or another, and there are many ways to get it now with all the various exercise systems around. But finding the time is the problem—most of us would be glad to do more for our bodies if our time weren't already so taken up with everyday activities. Ideally, our daily doings and our exercise should be one and the same, so that every move we make would be good for us. If we could always use our bodies correctly—to walk, sit, stand, reach, stoop—we would automatically stay in shape, save a lot of time, and avoid a lot of strains and pains besides.

And that, according to some exercise sages, is the way it can be. . . .

The form of the body is the sum of its movements

With the thought above as a basis, a whole system of exercise and body maintenance was started by **Dr. Bess Mensendieck** (1864-1957), an American physician who spent much of her time in Europe, specializing in muscular problems. Dr. Bess was an early proponent of mind-over-matter—induced semiparalyzed patients to use willpower to stimulate their impaired muscles. She originated, in 1905, the Mensendieck System of Functional Exercises which also stresses willpower—students are taught conscious control of muscle action to establish correct habits of movement in all daily activities. Though the system is old, the principle remains valid as ever: By learning body mechanics—the correct function of each muscle—it is possible to learn to reeducate the body to use those muscles the way they were meant to be used. We then become, said Dr. Bess, sculptors of our own bodies, with the power to remodel our contours nearer to the ideal.

The training is done with mirrors—placed to reflect front, back, side—and private instruction is given while one is completely nude in order to see the workings of muscle activity. Starting with the Balanced Standing Position, you go on to learn everything else—how to walk, sit, carry a tray or a handbag, even how to sit or stand at the telephone. All with benefits to the body—as attested to, over the years, by noted Mensendieck pupils including doctors, athletes, stars (even Greta Garbo).

In New York, the Mensendieck teacher is **Jennifer Yoels** whose attractive studio is at 116 Central Park South; (212) PL 7-0805. There are also books on the Mensendieck system you could work with: One, by Ms. Yoels, is *Re-Shape Your Body, Re-Vitalize Your Life,* published by Prentice Hall. Another is *Mensendieck Your Posture and Your Pains,* by Ellen B. Lagerwerff and Karen A. Perlroth, published by Anchor Press/Doubleday. Or, right from the horse's mouth, there's a book by Bess Mensendieck herself—*Look Better, Feel Better,* published in 1954 by Harper & Row, and still available.

Shaping by taping

If you'd rather have your exercise directions recorded, there is a new shape-up plan programmed on cassette tapes, which also stresses making constructive use of everyday activities. This plan has been developed by **Lisa Dobloug,** a Norwegian exercise pro who was formerly an instructor at the Greenhouse and at the Golden Door, and is now in charge of a health program at the resorty Palm-Aire Hotel in Pompano Beach, Florida.

Lisa's plan consists of three tapes, each with two sides, plus three posters, 3 x 4 feet, to set up for guidance. Tape I is warm-up exercises and the art of self-movement—how to sit, stand, walk. Tape II is more strenuous exercises and body conditioning—how to psych yourself into shape. Tape III is conscious control—exercises to do while telephoning, driving, reading, lifting. This whole package will be out by the middle of this month and will cost $24. There is another tape from Lisa with exercises for people with swimming pools; this, called Hydrokinetics, is another $8. Each tape is fifteen minutes per side.

Tennis all winter

Indoor tennis is now being featured in major cities, with lessons and practice-space available to the public. In New York, there's the **Vanderbilt International Racquet Club,** 15 Vanderbilt Avenue, (212) 684-5341. Your *Yellow Pages* will turn up others throughout the country. Then, if you want a mid-winter tennis vacation, you could consider **John Gardiner's Tennis Ranch** on Camelback Road in Scottsdale, Arizona. Here, you go for a week or more, get all the tennis training and practice you can handle. It's expensive but rewarding—for more details, write them directly.

Rewards of tennis, from the AMA:

- 7.1 calories per minute are burned up.
- Tennis produces "trained" muscles, improves muscular coordination.

The dawning of skin

Elizabeth Arden announces Day One of a new dimension in skin care. A texturizing creme and moisturizer in one! A discovery so effective, it actually penetrates up to 20 cell-layers deep. You'll see a brighter, finer-textured, more polished skin within 14 to 21 days.



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World renowned Skin-Care Authority

For the last 30 years women have felt that Cosmetic Plastic Surgery was the only way to really improve the mature skin of face and neck. There is, of course, no substitute for Plastic Surgery.

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CONTOUR/35 has been responsible for the vibrant, youthful-looking skin of many of the world's most famous and attractive women. In the short space of 21 days their contours appeared tightened, face and neck firmed, color and tone looked dramatically improved and fine dryness lines seemed erased.

EXCELLENT FOR HYPERSENSITIVE DELICATE SKIN

CONTOUR/35 – containing NO HORMONES OR STEROIDS – goes on easily . . . penetrates deeply . . . disappears quickly. Remarkable improvement has been experienced by almost every woman who applied my creme nightly as directed – it seemed to roll back the years to a younger-looking, firmer-appearing skin.

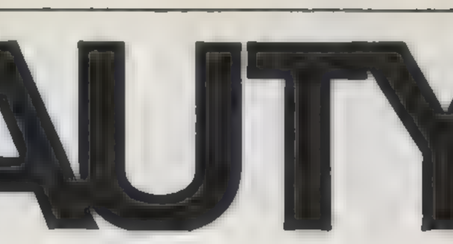
CONTOUR/35 is now regarded as the most effective and beneficial single creme in the world to restore a youthful appearance to over-35 skin. Start today – and see for yourself.

Irma Shorell

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Beauty service stations where the service is good and fast— read all about them here

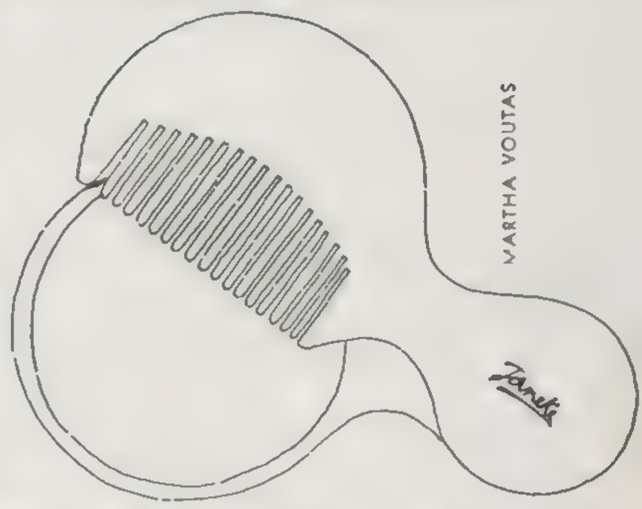
Service bar none—the best way to introduce a new product is with personalized supervision to help you make the right choice. A good example is the recent entrance of Countess Isserlyn Creme Makeup by Alexandra de Markoff at selected cosmetic counters across the country: it comes complete with knowledgeable spokesmen to advise you on the best possible color (out of 8 new shades) to work for your skin (and hair color). A new soufflé-consistency version of the Countess Isserlyn liquid Makeup, the Creme Makeup is $20 for 2 oz.



Carved comb—green and black mosaic pattern with golden glints (magnified in inset). One of Sandy Cole's extraordinary designs. Henri Bendel.

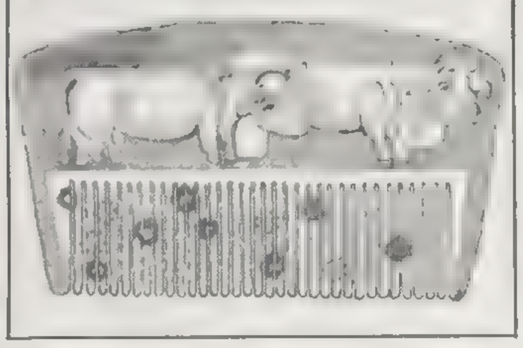
FAKE NAILS—A rave from one of our California-watchers: "While getting a manicure at **Jon Peters'** salon (400 North Rodeo Drive, Beverly Hills), I saw the most believable fake nails being applied by Jon's **Eileen Burkett.** They have white tips, follow the natural curve of the nail, *look* natural—more so than any I've seen. Cost is $4 per nail, Eileen does all 10 in about 75 minutes."

PERMS are more popular now that they not only don't hurt hair but condition it as they curl and aim to give hair its proper acid balance. Also, there are new techniques and more skillful operators. At **Le Salon Bruno Demetrio,** 16 West 57th Street, N.Y.C., Bruno perms hair by following the natural hair flow instead of lining curlers up in regimented rows. Hair then makes the most of its own instincts. Bruno advises a good cut before *and after* the perm, to add final shaping and make the most of your own looks. Very personalized service.



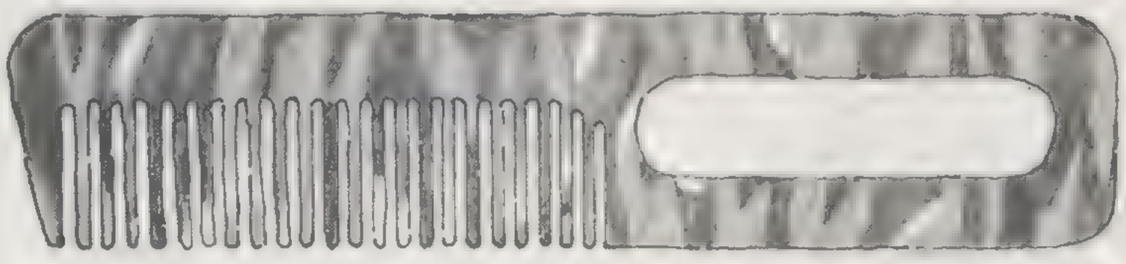
Small rounded comb and mirror to use together to improve your image. From France; at Bergdorf Goodman.

Swiss cotton handkerchiefs set in clear plastic to make combs. Here — brown cows, grass, flowers. By Haydee Montero; Bergdorf Goodman.



GREAT HAIRCUTS, by great haircutters—there are plenty around . . . the important thing is to find what's best for *you* (a smaller, neater head looks prettier this fall). Here, recent finds . . . **Maurice Tidy & Co.,** 723 Madison Avenue, N.Y.C., is one of the friendliest and most talented places in town; with 6 new styles that take on a Noel Coward elegance with the flip of curls. **Sadie Thompson's,** 1134 Madison Avenue, N.Y.C., where Gino cuts with the skill of a surgeon, trichologist Hugh Diskanec offers superb hair care, and the hair-loving Redken products are used exclusively. **La Coupe,** 694 Madison Avenue, N.Y.C., and 1115 Sherbrooke Street West, Montreal. Here, speed is a specialty —wash/cut/blow-dry in under an hour. Great service for cut-at-lunch people. **Christian Zank,** 2913 Hennepin Avenue, Minneapolis, specializes in the proportioned-oval haircut. He uses natural tendencies to create lift in the right places, has 21 stylists—each making a new oval every 45 minutes. **The Lintermans,** 9641 Santa Monica Blvd., Beverly Hills, are famous for their blunt cuts. Almost every head is cut dry to see how it bounces—hard to do, but worth it.

Service that's unusual and needed—a course in skin care and effective makeup application is given by **Reiko Lyster,** executive director of the International Beauty Institute at 625 N. Michigan Avenue, Chicago. Classes (three 3-hour lessons for $35) are held at a conference table with students facing mirrors. On the table, all kinds and brands of makeup to work with. Included: hints about diet, sleep.



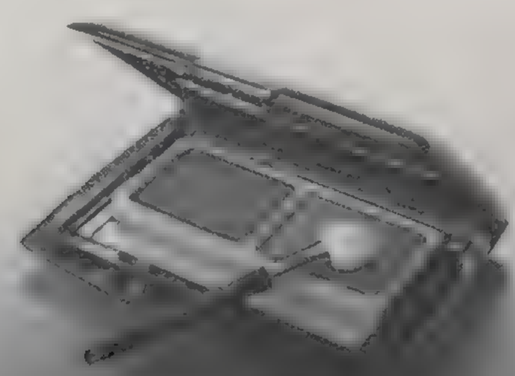
A giant mock-turtle comb you can really get a handle on—big teeth that gently get through tangled hair, wet or dry. At Bergdorf Goodman.

OVERALL OVERHAUL—To improve almost any part of you, pull into **Anushka Beauty Service, Inc.,** at 11 East 67th Street, N.Y.C. Here, in a relaxing atmosphere, you can have: application of individual lashes, eyebrow arching, custom makeup for any occasion (including help on post-cosmetic-surgery makeup), face and body massage, a manicure, a pedicure, and leg waxing. All, done fast by experienced operators.

Joanna Carson has incredible eyes. Ask Johnny.

Geminesse Enriched Velvet Shadow

This is the soft new look for eyes. Very plush, very Joanna, very Geminesse. The richly-based formula buffs on quickly, pampers lids, and—for all its delicate looks—lasts for hours. Which makes new Enriched Velvet Shadow, in six new duo-tone shades, as good as it is beautiful. Ask Joanna.



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Jewelry by Van Cleef & Arpels

What to see, read, listen to, and watch for. . . .

VOGUE-RATED tip-offs UPFRONT

movies

★★★**The Apprenticeship of Duddy Kravitz** is like a long nineteenth-century novel, but it is made from a long twentieth-century novel by Mordecai Richler about a poor young Jewish boy on the make in Montreal in the late 1940's. There, I've said it. Richard Dreyfuss, after a string of roles as either a schmucky kid or a psychopathic killer, has finally come up with a good part in Duddy; and, with his insane laugh and squat energetic body, he plays the on-the-mover to perfection.

The film has energy and is exceptionally funny sometimes, particularly when Duddy joins forces with a drunk and seedy blacklisted Hollywood director to make films for weddings and bar mitzvahs. They produce a movie of an innocent-looking young man's coming of age in Canada with all the pomp and anthropological gleanings of a Lévi-Strauss dissertation: a *March of Time* narrative is heard over scenes that show an infant's circumcision, African tribal rites, destruction of scrap metal in a junkyard (the young man's father's business), synagogue festivities, storm troopers in Nazi Germany, a close-up of the adoring parents, and the "Today I Am a Meshugass" manhood-acceptance speech. I actually fell out of my seat laughing—it's the funniest sequence I have ever seen in talkies.

See Duddy as he acquires land and becomes a success at the expense of his closest relationships, see him butter up the dining-room patrons at a summer resort where he works as a waiter, see Duddy Kravitz operate. A real minor success story.

★**Death Wish:** A detective friend of mine told me a story recently about a close call he had: he was passing a building at a distance when he saw, down an alley, a holdup in progress. "Drop that gun!" he shouted. After a second's hesitation the gun was dropped, and the person turned around. It was then that the detective discovered that the pair he had caught were a child and his friend playing cops and robbers! If the child had panicked and run, or had waited a few seconds longer, the detective would have shot him. He admitted this to me. Because it is difficult sometimes to appraise a situation, or to even see clearly, a tragedy may occur. So much for vigilante-ism.

In the movie *Death Wish,* Charles Bronson plays a former Conscientious Objector who becomes a gun-toting vigilante, triggered by the beating and death of his wife and the rape and consequent catatonia of his daughter. There is a killing at least every ten minutes that is applauded wildly by the audience. Mr. Bronson stalks his muggers and rapists with the dedicated lust one usually reserves for first loves.

Death Wish is a terrible picture, truly tacky; but it satisfies a need. Things are out of hand. People are tired of looking behind them, staying home at night, carrying "mugger's money" to give away. Still, I do not believe the crime rate would be lowered if a lone marksman traveled the New York subways or prowled Riverside Dr. at night; it would take thousands and eventually they would be shooting each other.

—★**The Girl from Petrovka:** Though I love Goldie Hawn, I'd say avoid *Petrovka,* a movie so fakey that even the voices seem dubbed and the snow made of camphor flakes (though it isn't). The film is a love story about an American correspondent (Hal Holbrook), a kooky Russian ballet student (Hawn), and the uphill struggle of their romance (she does a lot of scrambling over roofs to enter his apartment *unseen)* in the Soviet Union. It is pretentious, without any redeeming features. Someone should tell Hollywood that the old formulas don't work and that if you do look back, you're liable to turn into a pillar of crap.

—ROSALYN DREXLER

art

Eight Contemporary Artists: The spell of History is broken at The Museum of Modern Art. For some five years, New York's landmark of vanguardism has been transfixed in narcissistic contemplation of its image as a "Museum." Now it returns to the chase of that elusive property, the "Modern," in an exhibition of eight artists, most of them stars of the established underground. The range is from frankly subversive ploys by Daniel Buren (he was bounced from New York's Solomon R. Guggenheim Museum for proposing to bisect the Museum with a titanic striped banner) and Vito Acconci (a neo-Dickensian who wants to make your flesh creep by doing disgusting things to his body while it's near your body) to the beautifully low-keyed abstract meditations of Brice Marden and Dorothea Rockburne (Oct. 9-Jan. 5).

Grand Reserves: A triumph of benevolent eclecticism is this show of some 250 works from the storerooms of New York museums that adumbrate the enormous and often little-known riches of the City's cultural holdings, at The New York Cultural Center in association with Fairleigh Dickinson University. Thirteenth-to-eighteenth-century manuscripts, incunabula, and folio editions from The New York Botanical Garden's vast library; tree-masks from the New York Museum of the American Indian; an alabaster virgin from New York's Metropolitan Museum of Art; a South African wrought-iron staff used for medicinal purposes from The Brooklyn Museum, plus much other rarely exhibited material that once was fashionable, or that still baffles scholars, or that is too big, or too little, or too fragile (or too bad) to be believed (October 24-December 8; for the benefit of the Citizens' Committee for Children of New York, Inc.).

Traveling Masters: If you travel to Washington, D.C. to see the newly opened Hirshhorn Museum (see page 223), punctuate your tour with a visit to the superb Venetian drawings borrowed from U.S. collections at The National Gallery of Art (to November 24). And from there it's a shuttle-hop to New York to see Italian Renaissance drawings lent from the Louvre to The Metropolitan Museum of Art, where Michelangelo, Raphael, and other Old World gods make rare New York appearances (October 11-January 5). The static you might pick up from behind the scenes of these two great institutions probably is the sound of museological détente—for The National Gallery is preparing to receive the mighty, mainland Chinese archaeological show (probably in December), while the Met is dusting off red carpets for the Russians, whose golden hoards and Scythian pectorals are scheduled to arrive by April. Seldom have art and politics been married with such doweries—even if only in on-loan forms.

—THOMAS B. HESS

books

★★★**Strictly Speaking,** by Edwin Newman (Bobbs-Merrill): Newman's war against slob thinking, slob phrasing, and such throat clearings as "y'know" slipped into every sentence has been almost lost. In these essays, Newman, the prickly reporter and air columnist for NBC-TV and Radio, jousts with educated illiterates as they write and speak. He takes on early Ronald Ziegler, whose English is as mean as a gelded camel. Last March, when James St. Clair wanted more time to think about a subpoena from the Watergate prosecutor, Newman quotes Ziegler as saying St. Clair would "evaluate and make a judgment in terms of a response."

To Newman, "Language . . . sets the tone of our society." He delights in "the precise formulation of an idea." During the struggle over money between the British government and the miners' union last January, Prime Minister Edward Heath was about to call an election. "A BBC man went out to interview miners:

> BBC Man: Do you want an election?
> Miner: Yes.
> BBC Man: Why?
> Miner: To get the buggers out."

★★★**Switch Bitch,** by Roald Dahl (Alfred A. Knopf): These four short stories, aromatic and logical, have a powerful sexual fervor, each ending with a sly kick in the pants. Two of the stories rest on the eccentricities of a "wanton and incorrigible philanderer" who believed that no intimate relationship with a woman should last more than twelve hours. He collected Chinese porcelain, walking sticks, spiders; and noticed idly that a woman of "great passion will develop a curious roundness of the shoulders from continually embracing men. It is an occupational deformity, and the noblest of them all." Dahl has a strict sense of suspense; an impressive talent for writing about seduction; and

(Continued on page 92)

**** Do anything to hear, see, or read it *** Definitely worth your time and money ** Good work, deserves attention * Take note, if it suits your taste —* You have been warned

When it comes to buying a mink, it's better to start a trend than to follow one.

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a clean, handsome style. Reading him will do you a power of good.

★★★**FDR'S Last Year:** *April 1944—April 1945*, by Jim Bishop (William Morrow): In the spring of 1944, when President Roosevelt saw the ending of the war soon, he felt physically lethargic: his breathing was shallow, his weight down. He did not admit to anyone at the time or later that he was dying or lonely as he prepared for the summer's Democratic Convention which nominated him for a fourth term.

This book is a detailed, fascinating study of FDR's manipulation of his office, his political and economic foes, the Allies, the Nazis, of his enduring, twenty-seven-year love for Lucy Mercer Rutherfurd, and his complicated partnership with his wife, Eleanor, whom he called Babs. A secretive man, he looked open. When his doctors put him on a regimen of rest and digitalis, taking his blood pressure every morning, he never asked what was the matter. Maybe he knew.

Bishop has laid out FDR's illness with such thoroughness that every amateur physician will be marvelously enlightened: on some days the good of the country hinged on FDR's heart. Part of the pleasure in this too-long book, which should have been cut down from 669 pages, comes from the monthly placement of world figures in Roosevelt's life. The anti-Eleanor forces will delight in this destruction of her whom Bishop describes as a woman "of lofty liberal principles and a harpy." The pro-Lucy forces will be pleased by Bishop's directness in dealing with this *affaire* which must stand as "one of the tragic loves of history."

★**Life After Marriage:** *Divorce as a New Beginning*, by Mary Ann Singleton (Stein and Day): This sensible book with its lapses into wisdom of the ages is a map for the divorced, *if you are a woman.* Singleton doesn't bother about divorced men. She starts with *"Get it over."* From there she takes on the job market, the case for easy sex, establishing credit, what to do about the kids, and, among other matters, deciding whether to keep your former husband's name or return to your birth name: whichever name is chosen, it must go on all legal documents. Singleton's extensive guiding includes hatha-yoga, entertaining as a single woman, going to parties alone (more freedom, naturally), and traveling. And asking a man to dance. Decisions, decisions.

★★**Clout: Womanpower and Politics,** by Susan and Martin Tolchin (Coward, McCann & Geoghegan): Documenting their thesis that women are at last getting into politics in revolutionary numbers, leaving behind the feminine scut work they performed so long, the Tolchins have produced an essential, rounded, irritating book. The irritation comes from their style, a combination of essence of *The New York Times* and unflavored yogurt.

The Tolchins' facts are fascinating. They prove the essential stupidities of the male locker-room mentality in both parties, reaching from city halls to Congress. Where the Republican or Democratic National Committees give men candidates decent campaign sums, they give clever, sharp-minded women about half, if that. "The AFL-CIO, whose average contribution to new candidates ranged from $15,000 to $20,000, donated only $1,000" to Patricia Schroeder, graduate of the Harvard Law School, who won her seat in 1972 for the House of Representatives, coming from the First District of Colorado. (Now thirty-four, married, and the mother of two children, Representative Schroeder is on the House Armed Services Committee.) A valuable book.

—ALLENE TALMEY

sounds

★★★**Pastimes & Piano Rags** (Nonesuch Records, 1 LP) offers, deliciously, not the revived and re-revived Scott Joplin but the jilty-lilty, get-right-up-and-dance tunes of a brace of new old-time rags-boys: James Scott (1886-1938) and Artie Matthews (1888-1959). And are they zip-zippy, especially as piano-played by prizewinning instrumentalist William Bolcom, a young man from Seattle who is absolutely in tune with this vintage music by men from Missouri and Illinois. Scott and Matthews composed in an idiom so essentially and joyfully American that it became the delight of Europe pre-World War I, influencing Debussy, Ravel. Tip: to get a full-bodied view of rags and ragtime people and days, read Rudi Blesh and Harriet Janis's 1950 *They All Played Ragtime* (Oak Publications, N.Y.).

★★★★**Don Giovanni** (Philips, 4 LP's) is Mozart's masterpiece, considered by many to be the greatest opera ever written, a work that ranks with Shakespeare's *Hamlet* and *King Lear*, Michelangelo's Sistine Chapel frescoes. This newly recorded version lives up to almost every demand Mozart makes, and that means that we have a masterly

(Continued on page 118)

"If anyone had told me a few years ago that I would be an Interior Decorator, I would have said *you're crazy!*"

Mrs. Faye C. Haynie
An outstanding LaSalle graduate from Madisonville, Kentucky

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It seems only yesterday that Mrs. Faye Haynie of Madisonville, Kentucky was working in a job she didn't like . . . as a million other women do.

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One day she answered an advertisement of LaSalle Extension University, a correspondence insitution, describing the attractions of a career in interior decorating.

When she realized how much fun it could be to learn decorating in her spare time at home, she decided to enroll. That was the beginning of a whole new life for her, and one of the reasons for her happiness today.

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"Less than a month after I mailed my final lesson I was hired by a decorator firm. What makes my career so special is that I choose my own hours . . . and I feel like Onassis when I compare my earnings with what I used to earn," writes LaSalle graduate, Mrs. Faye C. Haynie, "If anyone had told me a few years ago that I would be an Interior Decorator, I would have said *"you're crazy!"*

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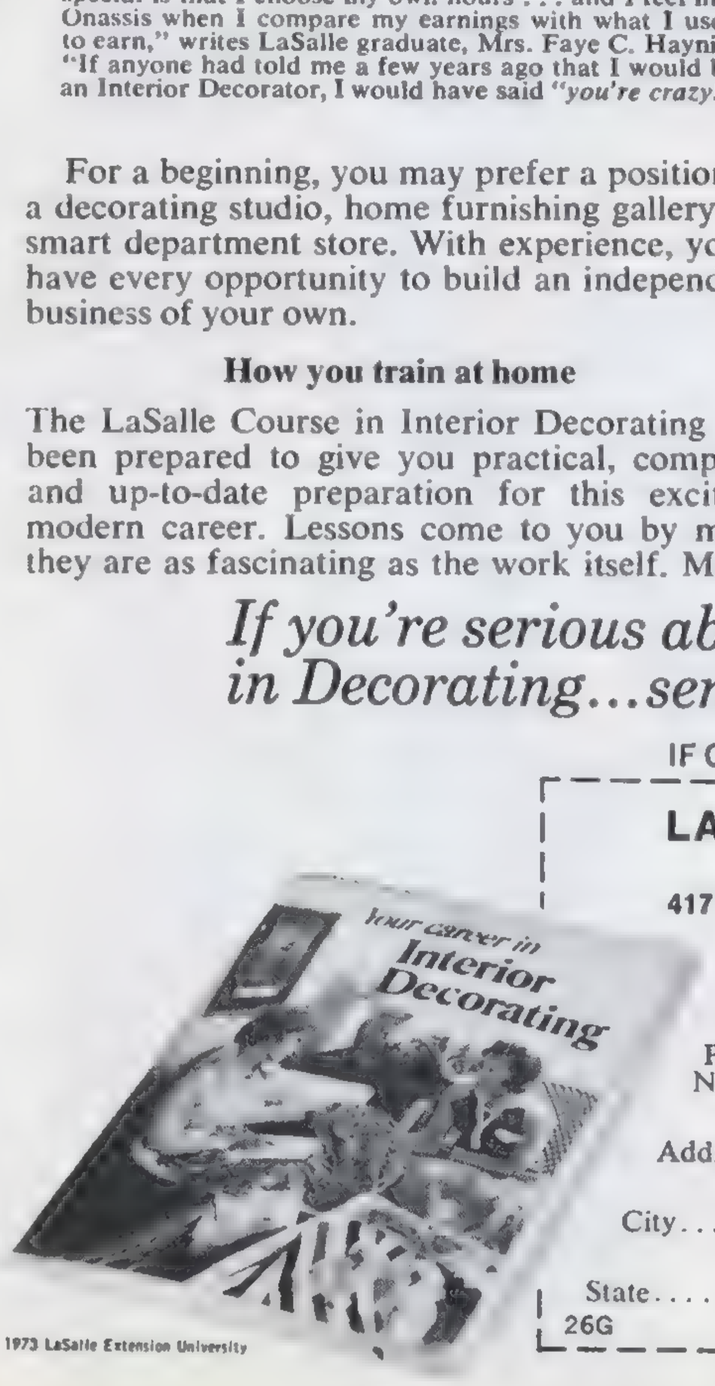
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IF YOU WERE BORN WHEN THE SUN WAS IN LIBRA: During the past seven years, Uranus, in your sign, has prevented you from having the security you need. You may have completely changed your life. After the upheavals, Uranus will be beneficial, but he is going to leave you. If you have to make an important change, do it now: by the spring you should definitely be settled and your future life will be much calmer without the unpredictable happenings of the past. In your emotional life, the most promising periods are November 20-December 13 and —in 1975—January 7-30, April 14-May 9, June 7-July 9.

Aries MARCH 21—APRIL 20

However much you try, Saturn holds you back and makes you impatient and nervous. You will need all your self-control to get through the critical days of the 8th, 9th, 14th, and 15th. You are ruled by Mars, a planet that always expresses restlessness, controversy, and battle. The first two weeks of October are rather unnerving, and you will welcome a good Moon influence on the 6th, 7th, 10th, and 11th. Things improve toward the end of the month. Take advantage of opportunities on the 18th-20th and the 23rd-25th. **My advice:** Clear up domestic problems as quickly as possible.

Taurus APRIL 21—MAY 20

Financially you make steady progress, but you'll have to be more enterprising. Indications are that you are going to be luckier than most and less likely to suffer losses than people born under other signs. You could benefit from the death of an elderly relative. Happiness in your emotional life will depend on your attitude on the 10th and 11th. Avoid risks on the 16th, 17th, and 23rd-25th. Your perseverance and goodwill are preparing the way for future success, and your friends continue to be helpful. **My advice:** Don't make your partner jealous.

Gemini MAY 21—JUNE 21

The outlook is excellent. Success is inevitable. You will be efficient and enterprising and show outstanding ability in handling important matters. Good news on the 1st and 2nd. An excellent Venus influence makes life much brighter, and you should have a wonderful time on the 10th, 11th, 14th, and 15th. Any difficulties arising on the weekends of the 18th-20th and 26th-27th will be quickly sorted out. Your emotional life should be wonderful. **My advice:** Clear up outstanding financial matters, and be very careful handling money.

Cancer JUNE 22—JULY 22

You may take on extra responsibilities and have to work harder. Mercury will help you to solve all problems brilliantly and to come up with a very clever solution to a family difficulty. Good news on the 3rd-5th. You should be able to think of new ways of earning money. Although Venus is not at her best during the first half of the month, you will have a lovely weekend on the 12th-13th. Good days to discuss business matters are the 16th and 17th, but don't expect miracles; the real results will come along in November. **My advice:** Take care of your health, especially on the 21st, 22nd, and 28th-30th.

Leo JULY 23—AUGUST 23

A serious quarrel is possible unless you take extra care; watch what you say and write. A friend could help you sort out a business matter. The 1st and 2nd are good days for enjoying yourself. On the 6th or 7th you may have to make an important decision. Disregard unpleasant rumors on the 3rd-5th. You have a very good Venus influence during the second half of the month and will have success and a lovely time. Watch for an excellent business opportunity, but take special care if discussing financial matters on the 23rd-25th. **My advice:** Make use of your knack for preventing quarrels.

(Continued on page 106)



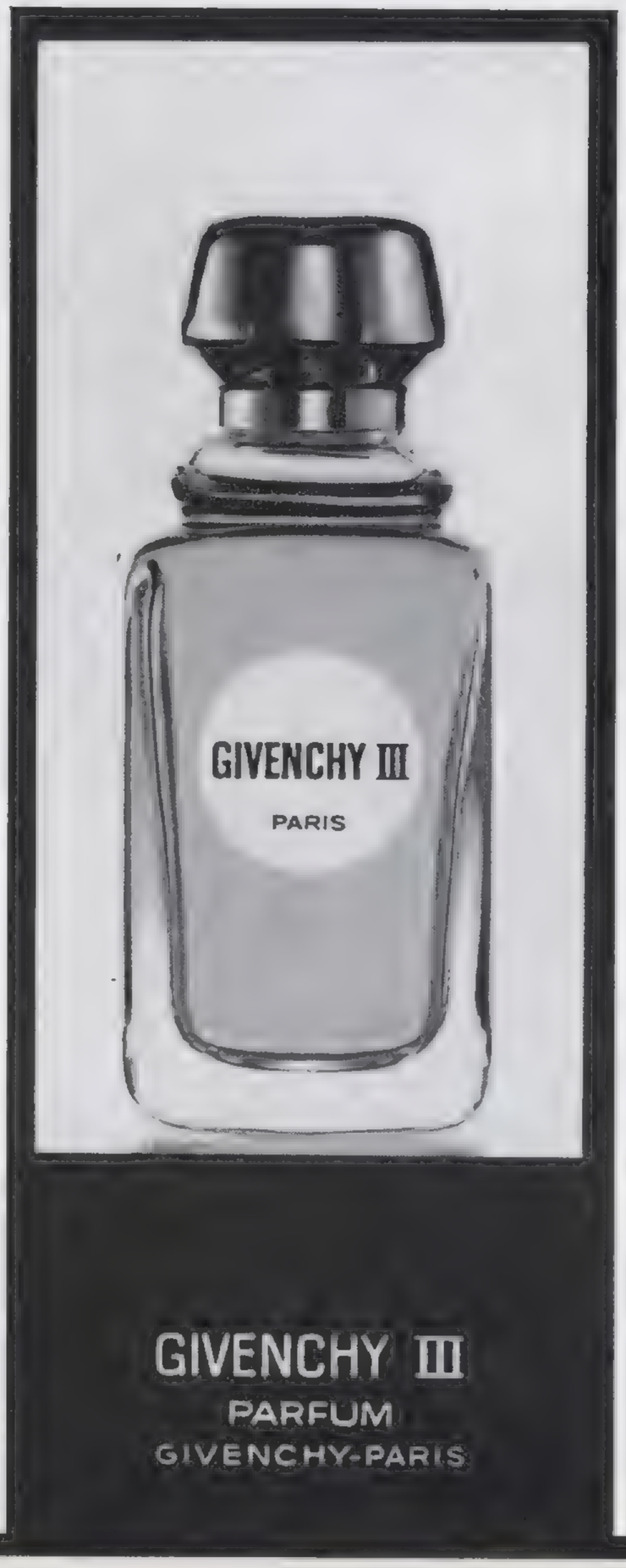
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Virgo AUGUST 24—SEPTEMBER 23

A calm period for concentration, study, and intellectual activities. Your brilliant knowledge of detail will help, and you may soon be involved in a new and unusual kind of work which will be interesting and profitable. Don't neglect your private life, but check a tendency toward extravagance. A positive answer that you have been expecting will arrive toward the end of the month, and a meeting will prove to be very eventful and important. Be enterprising, and seize a wonderful opportunity. **My advice:** Don't be hampered by responsibility for an older relative.

Libra SEPTEMBER 24—OCTOBER 23

A good period; you will be very busy, get a lot done, and will be satisfied with the results. You have amazingly accurate foresight and knowledge of market trends. Make an important appointment on the 6th or 7th. Be careful not to be overoptimistic; you must develop your self-control and perspective. In your emotional life, a run of good luck with Venus in your sign. You will enjoy favorable days the 10th and 11th. Clear up outstanding personal problems, and keep your temper when you meet opposition on the 1st, 2nd, 8th, and 9th. **My advice:** Use your energy to get rid of boring tasks.

Scorpio OCTOBER 24—NOVEMBER 22

An excellent time for business and financial success, but there will be setbacks if you offend a colleague on the 3rd-5th. Don't seek favors on the 10th and 11th. The 12th-13th should be good for your emotional life; be sociable. You have excellent ideas for the coming year and will make good progress with a long-term project. Make the most of lucky days on the 26th and 27th. A speculative business affair will be successful. **My advice:** Avoid illicit love affairs, and be careful the 23rd-25th and 31st.

Sagittarius NOVEMBER 23—DECEMBER 21

Collaboration with young people would be a good idea. Now is the time to start new things and plan for the coming year. Be careful with investments and money matters—you will be hindered by circumstances you cannot control. Wait until spring when opportunities are excellent. Highlights of the month will be the 23rd-25th and 28th-30th; only the weekend of the 26th-27th will bring snags. Be polite and diplomatic and don't needlessly complicate your life. Your emotional life will be at its best on the 1st, 2nd, 10th, 11th, 14th, and 15th. **My advice:** Face up to reality, and be more secretive about your plans.

Capricorn DECEMBER 22—JANUARY 20

Don't jeopardize your position by making changes, but face up to momentary difficulties which may arise on the 1st, 2nd, 14th, and 15th. Don't let minor delays make you nervous or irritable; everything will be finished in time. Before long, you will have a great opportunity, but you must wait patiently. Happy days in your emotional life are the 3rd-5th and the 12th-13th. Difficult days are the 8th and 9th, when the Moon and Venus are against you. Toward the end of the month, the situation changes completely. Accept advice on the 16th and 17th, and have a happy weekend the 26th-27th. Good news on the 31st. **My advice:** Avoid quarrels, and look after your health.

Aquarius JANUARY 21—FEBRUARY 18

A very eventful time, with changes in your business and private life. Unusual investments may pay off handsomely. Money makes you free and independent, and you enjoy spending it. You will receive help and collaboration from your many friends. Your intuition insures your success. If business friends want you to travel, don't go on the 3rd-5th; solve a domestic problem first. You will have a lovely weekend on the 18th-20th and successful days on the 28th-30th. There may be a family misunderstanding on the 31st. **My advice:** Take advantage of your lucky days on the 6th, 7th, 14th, and 15th.

Pisces FEBRUARY 19—MARCH 20

This is a good time to plan for the future, in both your business and your emotional life. A romance develops just the way you want it from the 3rd-5th. Don't spoil your good chances through a lack of diplomacy on the 6th and 7th or on the weekend of the 12th-13th. The end of the month marks the start of a very happy time, but first you must settle a domestic problem. Don't worry; on the 21st and 22nd of the month you will be given proof of sincere friendship. Don't believe everything you are told, and keep out of trouble. **My advice:** Take plenty of rest and don't get overexcited.


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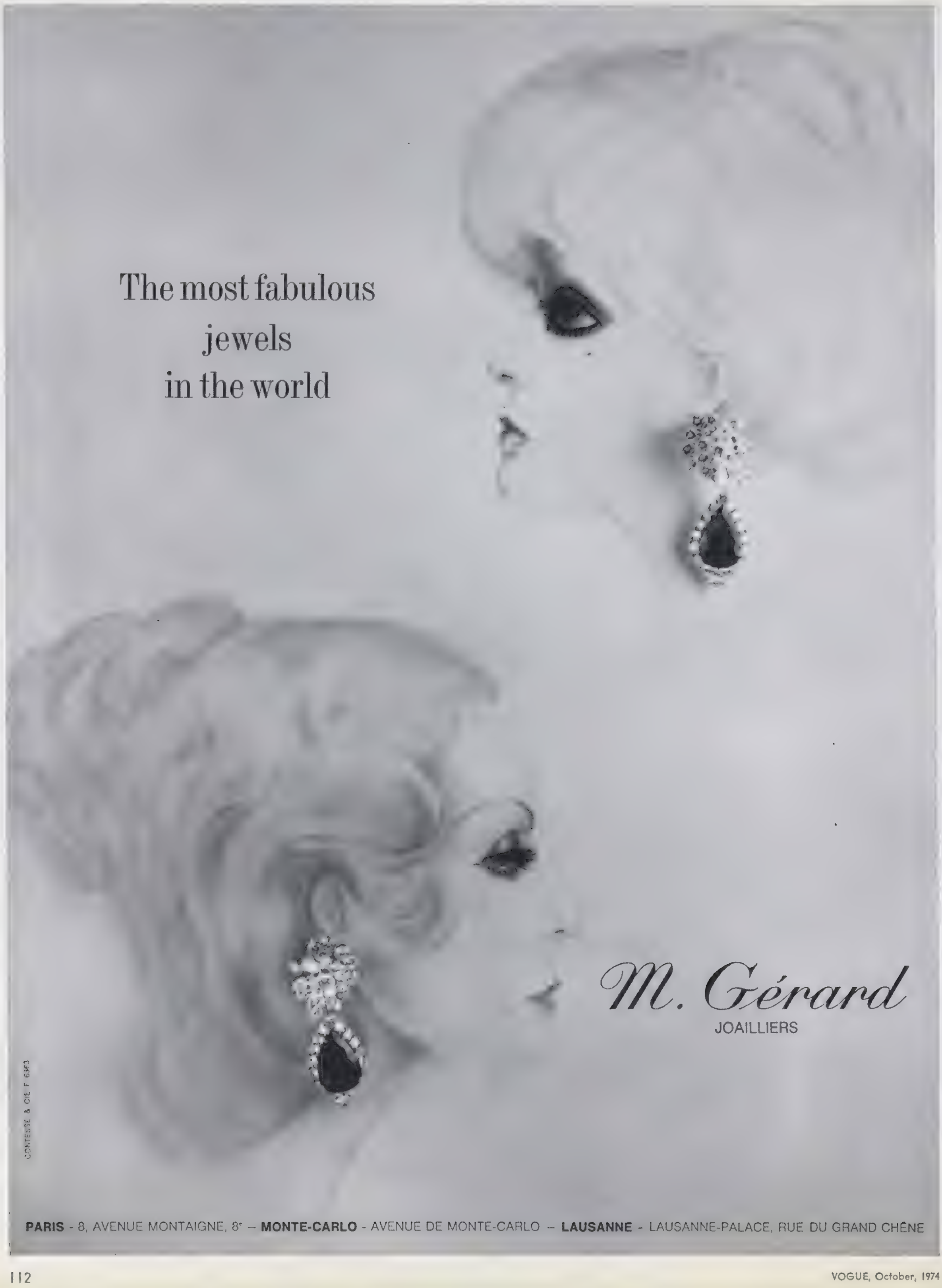
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Polly Bergen

SUPER RICH BEAUTY TREATMENT FOR HANDS AND NAILS.



recording, conducted by England's Colin Davis, sung by a constellation of voices including such superb Mozarteans as Ingvar Wixell as the Don, Martina Arroyo as Donna Anna, Kiri Te Kanawa as Donna Elvira, Mirella Freni as Zerlina. . . . I could go on and on enumerating the glories of this *Don Giovanni,* but let it suffice for me to point out a major rapture: Colin Davis so suffuses the work with passion (which is what the Don is, after all, really about) that I suddenly felt: here is a *Don Giovanni* newsprung to Mozart's own measure. There is an inevitability about the flow of this music that lifts the listener to an Everest of comprehension. We are overwhelmed by the Don's fate. Moral rottenness does lead to hot hell.

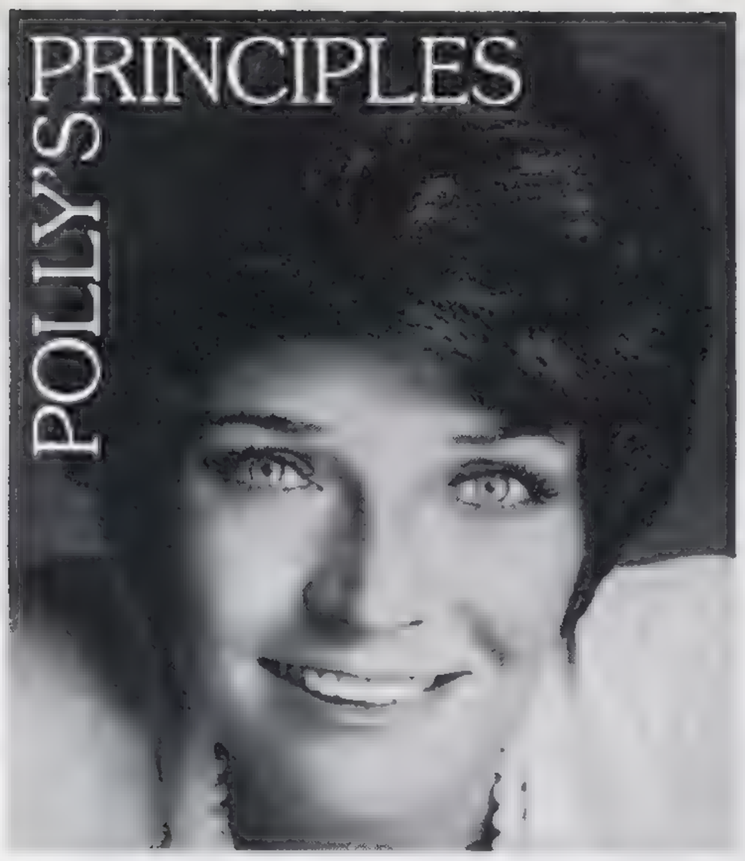
★★★**Bobby Short Live at the Café Carlyle** (Atlantic, 2 LP's): Remember supper clubs, early-to-middle Ethel Waters, Paris-*boite* Josephine Baker, and every-night-until-late-late-late Mabel Mercer? Bobby Short is all of these and a considerable performer-musician in his own very musical self. Which is why he's made the Café Carlyle in Manhattan into a mecca.

The remarkable thing about this album is that you get Short literally alive, just as he does it at the Carlyle, and so potent is his special brand of supper-club virtuosity that not even his clamorous following repulses the stay-at-home listener. You love him; hate them; and feel good, very good. He's at his best when he sounds it solid with Cole Porter. And in these LP's not only do we hear snazzy Porter but some of the best Harold Arlen, Stephen Sondheim, Vernon Duke . . . those authentically smart notes-and-words boys, played and sung by Bobby with an ever-loving, cushy touch of class.

★★★★**The Complete Rachmaninoff** (RCA, 5 volumes, 15 LP's): Here, to celebrate the Rachmaninoff centennial year, is a trove, indeed: Rachmaninoff the composer, pianist, conductor —all fascinatingly present in this huge omnium-gatherum. The basic significance of these albums, other than the sheer torrent of gorgeous nineteenth-into-twentieth-century sound, is documentary. When you hear Sergei Rachmaninoff play his compositions on the piano or play works by Beethoven, Scriabin, Chopin, Tchaikovsky, you are drenched in Romantic music. The sound flows sure, serene, passionate from the heart of the great Romantic himself. Everywhere in what we hear is Rachmaninoff's nobility of purpose, his fabulous technique, his refined sensibility. Some of the very special treats: Rachmaninoff's "Second Piano Concerto" (probably the favorite among his works) interpreted by the composer and The Philadelphia Orchestra conducted by Stokowski; Rachmaninoff's *Third Symphony* and his "The Isle of the Dead," conducted by himself; his most famous preludes, the "C-Sharp-Minor" and "G-Minor." Although titled "complete," these albums do omit operas, his choral symphony *The Bells,* but only a churl could object, for here are treasures of magnificent piano playing—the kind the Romantics themselves heard when to be a Romantic was to be a Revolutionary in the arts.

★★★★**Bad Company** (Swan Song, 1 LP) is the debut album of Bad Company, a British hard-rock group, with swingy, blues-soul resonances. These boys have been around for a time, really *around* the international rock scene. The reason we've given *Bad Co.* four stars is simple: Bad Co. is good news. It is the best rock news since the last great sock-sock splurge of the late '60's. Bad Co. has going for itself its innate rhythm style; its sturdy delicacy; its clean, untroubled approach to the trouble inherent in rock: there is no self-pity in Bad Co.'s playing, singing. This group makes a joyful sound, even in the depths of its own blue-soul night. Also going for Bad Co. is Paul Rodgers, the most prodigious hard-rock vocalist now singing it out; he always writes a melodic line that sounds as new as birdsong. And then there is Bad Co.'s Mick Ralphs, a guitarist who is an architect of rhythm building unique musical structures. Tip: the Bad Co. single from this album is Mick Ralphs's "Can't Get Enough," which is how we feel listening, listening, and then listening again to Bad Co.

★★★ **Cornet Favorites** (Nonesuch Records, 1 LP) has all of the charm of music made by loving (albeit expert) hands and lips at home. Gerard Schwarz, co-principal trumpet of the New York Philharmonic symphony and an internationally famous "lips," makes rarefied but incredibly strong trumpet sounds of amazing agility to the swoop and lilt of William Bolcom's piano. They give us a giddy gamut of tunes ranging from Jean Baptiste Arban's (1825-1889) "Fantasie and Variations on 'The Carnival of Venice'" to Virgil Thomson's (1896-) "At the Beach—Concert Waltz." But my delights are by Herbert L. Clarke (1867-1945)—real show-off pieces with titles such as: "From the Shores of the Mighty Pacific," "The Bride of the Waves." It's all lullingly virtuosic and oh, so long-ago pretty.—LEO LERMAN



"There should be a law against dry powdery eye shadow"

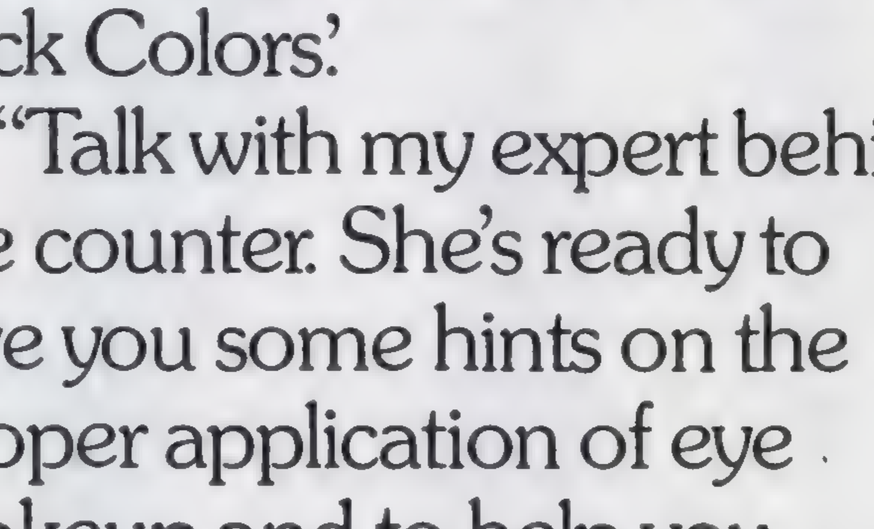
"Do you know that the area around your eyes is the only part of your face that contains almost no natural oil? And around your eyes is the first place where your face begins to show dryness and signs of aging?

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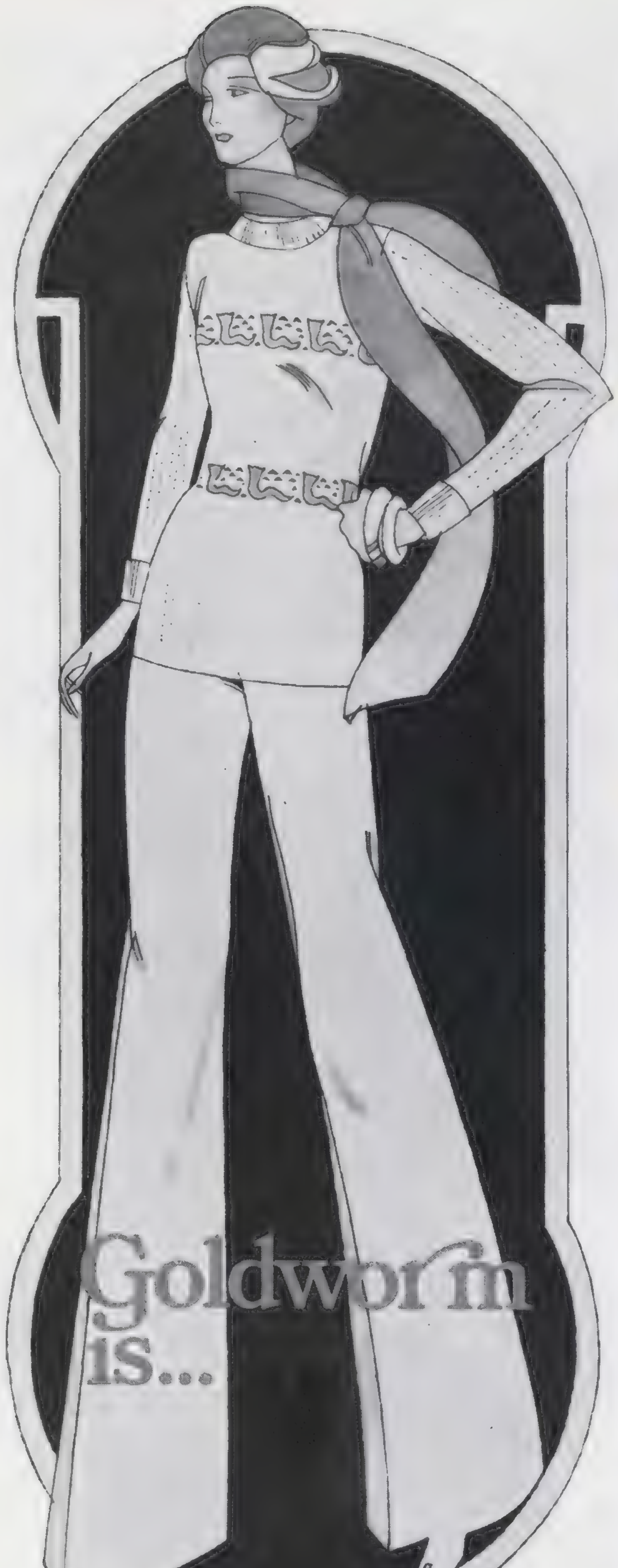
"This marvelous new Moisture Blend Eye Color Creme comes in six shimmering shades which I call 'The Comeback Colors.'

"Talk with my expert behind the counter. She's ready to give you some hints on the proper application of eye makeup and to help you select the Eye Color Creme that's perfect for you."



Polly Bergen

NEW MOISTURE BLEND EYE MAKEUP COLLECTION



The "Goldworm" Insignia'd Wool Sweater Pant. About $145.

VOGUE READY

BEAUTY

Important news for men—skin-care products and great new grooming aids



KEITH TRUMBO

There is a built-in problem when dealing with a new type of grooming product for a man. His basic conservatism has, for years, stalled the progress of after-shave, before-shave, and, of course, cologne or perfume of any description. Now he is so used to wearing all these aids, he probably thinks he invented them. It follows, however, that to introduce a line of skin treatments for the masculine skin would take not only a forward-thinking cosmetic company but one that specializes in the field of skin-care products to gain the confidence of a male audience.

Women discovered long ago the advantages of using Irma Shorell's Contour/35, the night cream that has been moisturizing firming, and toning faces for years. H. Allen Lightman, president of Shorell for Men and husband of Irma Shorell, reasoned that what's good for the goose is great for the gander. So after years of research and testing with dermatologists (who proved that skin has no sex), Irma Shorell now introduces a comprehensive line of skin-care products aimed not simply at a man's appearance but beneath the surface of his skin, too.

Shorell for Men offers, first, a Cleansing Formula that deep-cleans the skin and is effective without being drying. Next, there is an After-Shave Conditioner, a double-duty answer to the perils of raw skin created by shaving and the havoc wreaked by the environment. Without the alcohol that usually causes burn, the Conditioner is absorbed into the skin to last all day as a protecting moisturizer.

The third product is Contour/35, packaged for men in a neat tube, packed with natural ingredients and a special formula for keeping mature skin toned up. It's meant to go on every night before the lights go off.

• Verbena and coriander are the ingredients that make Orlane's new line of men's toiletries, called Messire, a glad tiding for this and any season. The scent theme is carried through from the Eau de Toilette to the Messire soap, to the Lait After-Shave . . . a treatment emulsion to smooth the skin and treat any outbreak of razor rash. The Messire mood is quiet, complete, and not a little provocative . . . a nice way to feel.

• If the man in your life has incurable wanderlust but seldom wanders farther than his office each day, he might appreciate the nomadic scent of Nomade by Emilio Pucci, now available in soap form . . . lathering up the gypsy in him.

• Getting straight to the top is Givenchy's message, in a recently introduced Conditioning Protein Shampoo and Conditioning Hair Dressing to keep men's hair tip-top. Blending spices and sandalwood into the formulas, the Givenchy products still stay on the fresh, citrus-y side of scents. ▽

Chantilly
by Houbigant

...and suddenly nothing is the same*

* From "She Touched Me" used by permission

When you take your hair your face and

Redken takes skin care seriously and scientifically. It takes more than sweet smelling lotions and potions wrapped up in pretty packages to give your skin the care it needs. Effective skin care, as your hair stylist knows, is a marriage of beauty and science. Effective skin care has beautiful skin as its goal, and solid, scientific fact as its foundation. It was this realization that led Redken to the Scientific Approach to Skin Care and inspired a line of skin care products as effective as our hair care products. So when you take your hair to the beauty salon, take your face and hands with you.



pH and your skin. The science of beauty begins with the fact that nature intended your skin to be mildly acidic (4.5 to 5.5 pH). In the laboratory acidity is measured on the pH scale of 0 to 14; 0 being extreme acidity and 14, extreme alkalinity.

To keep your complexion looking its best, Redken products are acid-balanced to be compatible with the natural state of your skin. They help preserve nature's delicate acid mantle. And because your skin is primarily protein, Redken's skin care products contain natural protein derivatives as well as emollients, moisturizers and other ingredients that help fight dryness, telltale lines and other nasty signs of the times.



to the beauty salon, take hands with you.

Just because it feels and smells good, doesn't mean it's good for your skin. Many cosmetics are alkaline by nature. They can cause your skin to become dry and rough, to age before its time. To help protect your skin's natural acid mantle, Redken created an acid-balanced treatment collection with collagen protein derivatives, vitamins, minerals, herbs and other ingredients to help your complexion thrive and come alive. The collection is called pH Plus.



Trust skin care to the specialist. You'll find pH Plus in expert hands: your hair stylist's. Ask your salon about the complete pH Plus Treatment Collection, including Deep-Cleansing Creme, Toning Skin Freshener, Firming Facial Masque, Moisturizing Skin Balancer, Creme Concentrate and Lip Conditioner. Your stylist will be happy to plan a pH Plus skin care program for you.



Your personal approach to beauty. Hair stylists believe, as we do, that your complexion care is a very personal thing. As licensed cosmetologists, their expertise encompasses the art of skin care as well as the art of hair care. So when you trust skin care to the specialist you can eliminate guesswork. Let your hair stylist chart a course for you, and you can eliminate trial and error and expensive mistakes.

Ask for these other acid-balanced Redken skin care products: Amino Pon Beauty Bar, the non-soap that gives you the freshness of soap and water cleansing without the dryness. Amino Pon Bubble Bath, the fragrant, relaxing, bubble bath that's also a skin conditioner. Amino Pon Moisturizing Lotion, the hand and body lotion with collagen protein derivatives, emollients and moisturizers that help soften dry, rough skin.



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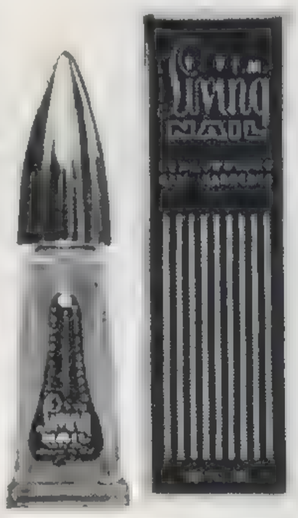
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VOGUE READY **BEAUTY**

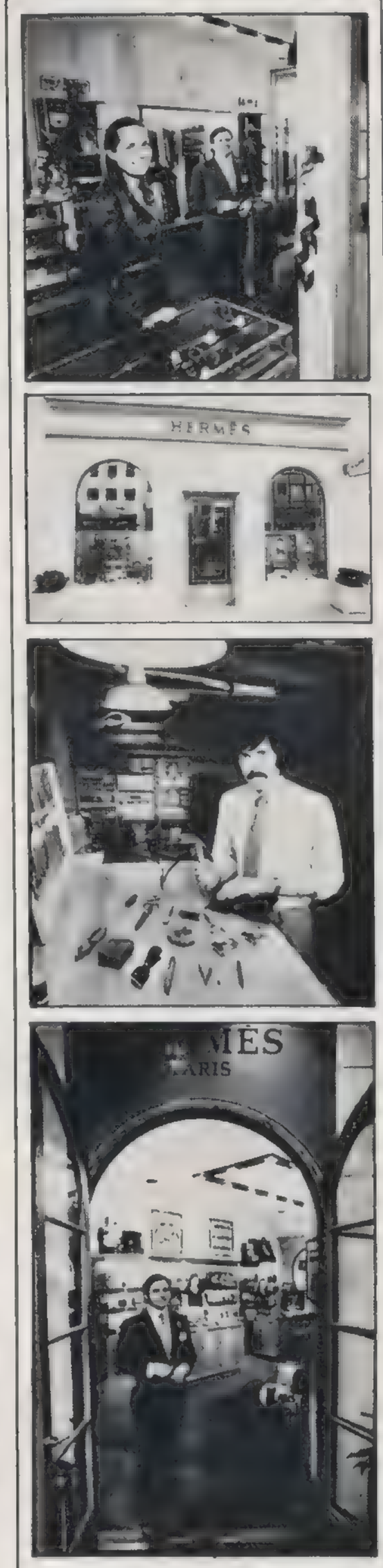
A boutique where you don't just buy—you invest

Shoppers in New York frequently get a surprise when they window-shop around the East 57th Street area and see a craftsman hand-tooling everything from handbags to belts to suitcases. The fact is, the skilled artisan is still alive, well, and working at his trade in the Hermès Boutique—one year old next month—that is part of New York's Bonwit Teller.

The Parisian-based Hermès family, long noted for its excellent leather sporting equipment and accessories (since Thierry Hermès fashioned his first horse harness in the early nineteenth century), now has boutiques in Beverly Hills and New York. Nothing has been lost in the American translation of the French products—for Claude, the resident craftsman with his own workshop on the premises, was hand-selected from the Paris staff to represent the long tradition of artisans who, over the years, have built the Hermès reputation. Their products are known not only for their excellent design but for their longevity. Claude recently made minor repairs on an attaché case bought from Hermès in Paris in 1938. The question of when it is worthwhile to spend a large sum of money on clothing, luggage, or accessories is well answered here in terms of *sheer investment*. It usually takes Claude over a week to produce a specially ordered Hermès handbag, saddle stitching every seam—and it will cost upwards of $500; but its value lies in its *pérennité*, the classic design, material, and workmanship that endure.

Claude is not the only "member of the family" imported from Europe. Pascale Siegrist, a great granddaughter of Thierry Hermès, was here for a month recently, selling behind the counter as part of her business training; her young uncle Xavier Guerrand Hermès oversees American operations from a New York base.

Apart from their clothing, ties and scarves of the finest silk, silver jewelry, and all leather goods, the same exacting attention is paid to the creation of the Hermès perfumes. Calèche, classic favorite among women who love its fragrance, now has a new Parisian-born sister, Amazone (here next year), directed at the free-spirited woman of today . . . and tomorrow . . . for, in keeping with the Hermès attitude, it is definitely meant to last.



Top to bottom: Pascale Siegrist, wearing one of the newest Hermès silk shirts. The 57th street facade of the Hermès Boutique in New York's Bonwit Teller. A glimpse of Claude, the Parisian craftsman, in his workshop. Xavier Guerrand Hermès on Bonwit Teller's first floor.

PETER SIMON

Helena Rubinstein ©1974. Dress by Calvin Klein.

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We have used the science of biogenics to develop a unique beauty treatment. It's based on an exclusive bio-complex, imported from France, called GAM and made to match as closely as possible the fluid of your own skin cells. It's this natural fluid that helps maintain moisture, prevent wrinkles and generally keep skin in good tone.



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Helena Rubinstein/the science of beauty

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Up until now.

Now...revolution!

Germaine Monteil® proudly introduces a new era in nail care.

To stage our revolution we had to change the system.

We had to invent, not just a polish remover, but a nail cleanser. A nail cleanser that would remove polish gently...without drying, bleaching or staining your nails.

We did it.

We had to invent a cuticle conditioner that would soften the cuticle *and* strengthen the out-growing nail.



We did it.

We had to invent an entirely new idea in base coats. A "primer" that actually smoothes ridges and imperfections in your nails. That takes the enamel better to show a true color. That will not draw the natural oils and moisture from your nails.

We did it.

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We did it. Nail Color I.®

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She'll also enroll you in The Beauty Register® ...Germaine Monteil's exclusive free sampling program.

Sign up when you drop in...to join the revolution.

Nail Color I.

Germaine Monteil



These Gorham Originals were the latest thing in Sterling over 60 years ago. They are even more popular today.

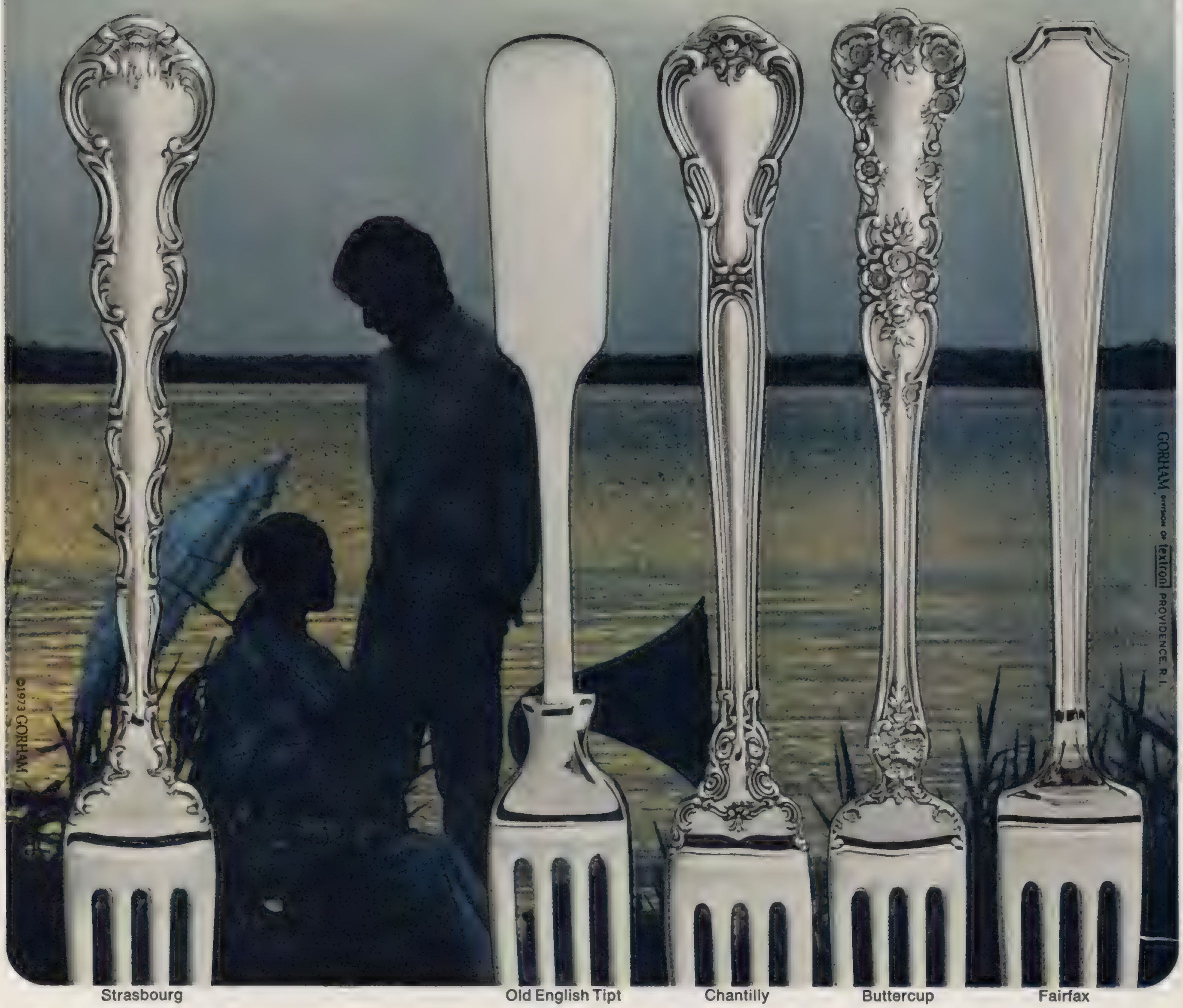
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unmistakably Gorham

ORIGINALS IN STERLING, CHINA, CRYSTAL

 Continued from page 78

"You can feel bread dough come alive, see it grow"



DUANE MICHALS

Joan Lorring, who can make a loaf of bread almost anywhere, combines, mixes, divides, and shapes her bread dough.

Irish Farm Brown Bread

One loaf

In Ireland the flour used for this bread is made of stone-ground whole kernels of wheat with bran, germ, and bits of chaff found in the coarse-textured "whole-meal flour." The following combination of wheat forms resembles that multi-textured flour and makes for a hearty, dense, chewy loaf.

3 cups coarsest wheat flour
⅓ cup coarse whole bran (not a cereal)
⅓ cup flaked wheat (rolled whole kernels)
⅓ cup cracked wheat (bits of whole kernels, bulgur)
2 cups unbleached white flour
2-4 teaspoons salt (to taste)
2½ teaspoons baking soda
2 tablespoons sugar (optional)
3 tablespoons butter
2 cups (plus ½ cup if needed) buttermilk

A quick bread, about 1 hour and 15 minutes from start to finish. Combine all dry ingredients in a 3-quart bowl. Rub butter into mixture between fingers till pea-sized. Make well in center; pour in buttermilk; stir till dough is well blended and soft, using additional milk if grains are very absorbing. Flour hands, knead dough in bowl. Gather mass into a ball, flatten against bowl wall, fold over onto itself, then press down and away; turn bowl ¼ circle and repeat process 5 times. Turn onto lightly floured surface, knead a bit or until dough feels well blended and elastic. Put ball of dough on a buttered baking sheet. With palms of hands, shape and flatten into 1½-inch thick circle. Dip knife in flour and cut halfway through dough into one-eighths. Bake in preheated 425° oven 25 minutes. Reduce heat to 350° for last 20 minutes or as long as wanted to bake through. Tap bottom for hollow sound to be sure of thorough baking. If loaf is too crusty for you, enclose it in a wet-down paper bag or dampened towel; set loaf on its side and cool completely. Allow 5-6 hours between oven and serving. Try it with sweet butter and honey, served with strong tea with sugar and milk.

To adapt this recipe for raised yeast dough: Substitute ¾ ounce yeast cake or 1½ packages granular yeast dissolved with 1 teaspoon sugar in ⅓ cup warm buttermilk instead of the 2½ teaspoons baking soda. Proceed with mixing, kneading, raising, forming loaf as for Buttermilk-Potato Loaf (recipe *below*). Bake at 375° 45-55 minutes.

Buttermilk-Potato Loaf

Yield: 3 1-pound loaves (9x5x3 pans); or 1 1½-pound loaf (13x5x3 pan) and 1 1½-pound braid; or 2-4 dozen rolls, depending on size.

⅓ cup potato water, if fresh potatoes are used (tap water if instant potatoes are used)
1½ ounces yeast cake (at body temperature) or 3 packages granular yeast (water for dissolving at 110°-115°)
1 teaspoon sugar
3 cups buttermilk
5 teaspoons to 2½ tablespoons salt (to taste)
¼ cup sugar or honey (optional, omit for truly tangy flavor)
2 cups *hot* mashed potatoes
⅔ cup melted butter, margarine, or liquid corn oil
10-12 cups (3 pounds) unbleached flour

Set first 3 ingredients to dissolve for 5 minutes in a warm place. Combine remaining ingredients, except flour, in a (Continued on page 133)



"I don't mind being man's best friend,
but he carries it too damned far."

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"If you feel stifled, breadmaking can free you"

5-quart pottery, plastic, or enamel bowl. Using an electric hand mixer at medium speed, incorporate ⅓ of the flour into buttermilk mixture till consistency is of sour cream. Add dissolved yeast-potato water, continue at medium speed till well mixed. Add 2 cups flour (a bit more if needed) and mix until dough is consistency of very thick cooked oatmeal.

Add seed (such as caraway, dill, or toasted sesame) or herb flavoring at this point, if desired. For small loaf, use 2 heaping teaspoons seeds or herbs; for braid or large loaf, use 1 heaping tablespoon seeds or herbs. If only partial dough batch is to be flavored, separate portions and continue to end of recipe, dividing flour additions accordingly.

Beat thick dough at high speed until mass begins to look and feel stretchy and elastic. (You'll have added approximately ⅔ of the flour and mixer will have done major portion of kneading for you, if the dough is springy though soft.) Sift ⅓-½ of the remaining flour over top of dough and cut it in with spatula or wooden spoon; be sure to scrape dough from sides and bottom of bowl and to incorporate all dough bits into mass. Cut in as much additional flour as is needed to make a workable dough.

Turn out onto floured surface and knead (see Tips, page 78). Form into a ball, coat with flour, place in a large clean bowl or plastic tub (dough will expand to about 6-quart bowl size or more), and cover lightly with plastic wrap. Let rise in a warm spot (85° will give a quick rising—about 1 hour—but if you like very tangy flavors, let "cool rise" —45°-55°, about 3 hours).

Punch down doubled dough; reform into a ball; let rise in a warm spot. When almost doubled, again turn out onto floured surface; divide into desired portions; knead a few strokes and form each into a ball. Let rest 10 minutes, then shape.

Before shaping loaves, oil pans and sprinkle cornmeal or quick oats to cover surfaces. For shaping forms, use a lightly floured surface for all the following:

Loaves: For 1-pound loaves, divide dough into 3 portions; for long 1½-pound sandwich loaves (or large braids), divide dough in half. Flatten rested dough ball by pressing and stretching simultaneously with rolling motion of flattened hands until dough is about a 1-inch thick rectangle. Dampen surface with moistened palms; roll rectangle into a tight roll; pinch to seal seam. When all the batch is formed, oil loaves with oiled palms or gently roll loaves on an oiled surface (such as a roasting or jelly-roll pan).

Place loaves in prepared pans; let rise till almost doubled; make a single swift ½-inch deep gash down center of loaves with a single-edged razor blade; gently dampen top with water. Bake at 375° for 35-45 minutes for 1-pound loaves, at 375° for 15 minutes and 350° for next 40-50 minutes for 1½-pound loaves, or until baked through in each case. For last 10 minutes of baking time, brush tops with milk or with an egg white mixed with 2 tablespoons water or milk. Quickly remove loaves from pans and place on racks to cool thoroughly before slicing.

Braids: Divide loaf portion into one-thirds, form each into a ball. Rest 10 minutes. Roll each ball into a rope, pinch ends together, braid, pinch other ends to seal. Set on prepared cookie sheet with a 2-inch clearance at edges. Let rise till doubled. Brush with egg-white mixture. Bake as for loaves of same size.

Rolls: Divide, rest, roll ropes as for braids; cut each into 12 pieces; roll each piece into a ball. Bake in prepared muffin tins or on baking sheet at 400° for 15-20 minutes.

Russian Black Bread

Yield: 3 medium or 2 large loaves.

Sourdough starter:
½ pound potatoes (waxy type), unpeeled and diced
2 cups dark or medium rye flour
½ cup rye meal
½ cup cornmeal

This is a 4-day version; I usually ferment mine for 7 days.

(Continued on page 138)



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First day: Boil 1 quart water; add potatoes, cover, simmer till done. Put 1 cup potato water in a blender, add potatoes, blend till smooth. In a 6-quart pottery, plastic, or enamel bowl, combine potatoes and remaining potato water; cool to about 100°, then add remaining ingredients and beat with a wooden spoon. Cover with plastic wrap; keep at 95°-100° for 12-16 hours; beat down, re-cover, 3 times. Refrigerator top, stove top over pilot light, or in pilot-lit (but otherwise heatless) oven are some good places.

Morning and evening of second and third days: Vigorously beat ½ cup water (90°-100°) and ½ cup rye flour into sourdough starter. Cover and replace in fermenting temperature (95°-100°).

Morning of fourth day: Put 3 cups starter in a 1½-quart jar. Refrigerate till next use; at which time increase starter by adding 3 cups water and ¾ the amount of each of the other ingredients. Ferment as above . . . reserving 3 cups starter again for *next* time.

To make loaves:

½ cup whole rye grains
½ ounce yeast cake or 1 package granular yeast
1 teaspoon flour
3 cups sourdough starter
1 cup rye meal
2 cups dark or medium rye flour

Boil 1 cup water; add whole-grain rye. Bring back to the boil, turn off flame, rest 5 minutes. Pour off, reserve water, cool to body temperature. Dissolve yeast in half of the water with teaspoon of flour; reserve remaining water. Combine other ingredients with starter; beat in dissolved yeast. Cover lightly with plastic wrap; place to rise at 85°; leave till dough rises, then falls back on itself (about 1½ hours).

Reserved rye-grain water
1 teaspoon flour
½ ounce yeast cake or 1 package granular yeast
1½ cups water (at 90°)
1 cup rye meal
1 cup unbleached flour

Stir yeast and flour in warmed rye-grain water; rest 5 minutes. Beat rye meal and unbleached flour into the water; add dissolved yeast and beat again. Combine with sourdough mixture and beat together till mixed. Cover with plastic wrap and allow to rise and fall back at 85° (about 1½ hours).

½ ounce yeast cake or 1 package granular yeast
1 teaspoon flour
3 tablespoons brown food coloring (1 part red, 1 part yellow, ½ part green) or caramel color (use enough to get desired color)
1½-3 tablespoons salt
½-1 cup flaked wheat
3 tablespoons crushed caraway seeds (or more to taste)
4-6 cups unbleached white flour (or more; so much grain dictates greater variability)

Dissolve yeast with teaspoon of flour in warmed food coloring; rest 5 minutes. Sprinkle salt (so much grain absorbs a lot of salt; taste raw dough and add salt as desired), caraway seeds, flaked wheat over top of dough. Beat in thoroughly, along with yeasty coloring. Sift 2 cups of the unbleached flour over dough, cut in with rubber spatula or wooden spoon. Continue adding flour a cup at a time till dough is workable. Turn out onto floured surface; knead till smooth, elastic, and springy (see Tips, page 78). Form into ball; coat ball with flour; let rise till doubled in a clean large bowl. Punch down. Turn out onto floured surface; knead 2-3 minutes. Divide into 2 large or 3 medium portions; form into balls and shape each into an oval or round loaf. Place on large, generously cornmealed cookie sheet with a 4-inch clearance between loaves and 2 inches to edges of pan. Wet loaves with very wet hands; repeat wetting of loaves after 15 minutes. Let rise to just less than double volume (about 15-25 minutes). Slit a ½-inch deep gash down length of loaves; wet tops again. Bake in a preheated steam oven (see box, page 78) at 400° for 10 minutes. Brush loaf tops with an egg white mixed with 2 tablespoons water or milk. Remove steam pan from oven; reduce heat to 375°; prop oven door ajar ¼ inch, using tongs or metal blade of spatula; bake 50-60 minutes more, till loaves, removed from pans, sound hollow when tapped on bottom. These loaves (out of pans) may be given an extra 5 minutes baking on oven rack if not quite done. When baked *through,* cool on racks with towels beneath racks; let loaves rest 3 hours before serving. This bread freezes well if thoroughly sealed.

(Continued on page 147)



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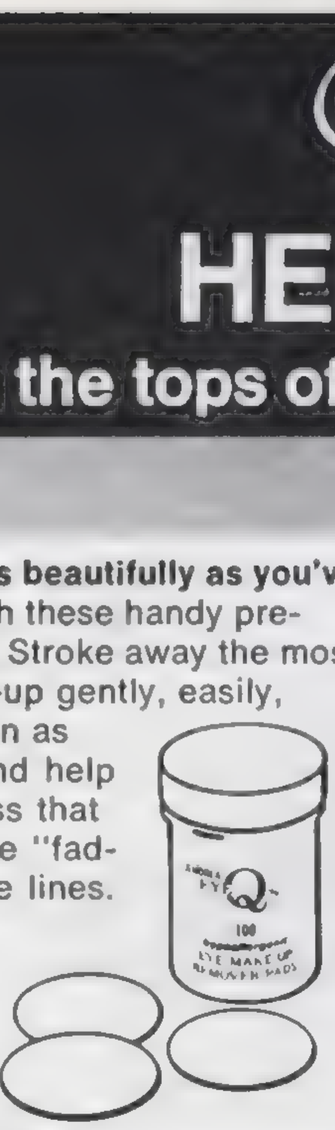
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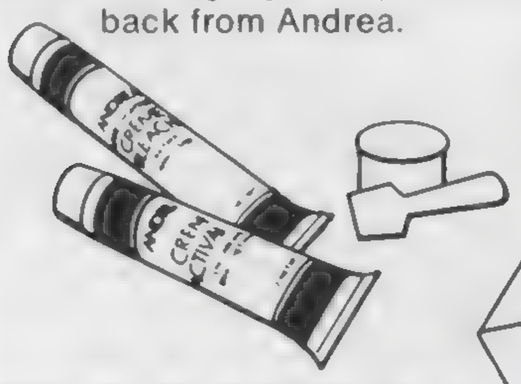
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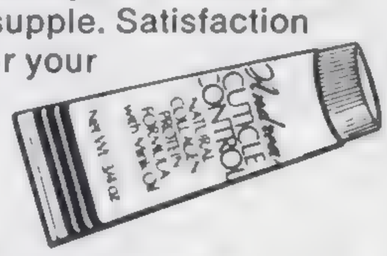
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GIVE YOUR LOOKS A LIFT WITHOUT SPLURGING

Here, women across the country talk about living and dressing well —and saving money

BARBARA WALTERS, *co-host of the "Today Show"; New York:*
"As I can't wear black, white, blue, or muddy colors on TV, I stay with brights, beige, and pretty pastels. This fall I save money by making a tremendous effort to coordinate everything. My large closets are neatly arranged so I don't forget what I own. I have makeup on collars and cuffs cleaned at home to save on dry-cleaning bills and I collect brightly colored scarves and costume jewelry so I can change the look of basic sweaters and shirts."

MRS. OLIN SHIVERS, *wife of a physician; Atlanta:*
"Inflation has made me reconsider our lives, and I am using the experience to teach my three children that being able to do things, rather than have things, gives one inner harmony and peace. This summer we enlarged the vegetable garden on our weekend farm by borrowing our neighbor's mule to plow and took turns at picking corn and tying tomatoes."

MRS. WILLIAM P. RAYNER, *decorator; New York:*
"Every season I spend a night going through my closet throwing out what I don't wear and making a list of what I need. Then I shop with the list in mind. I don't want a wardrobe packed with clothes. . . . I like to have clothes that mean something. I love unusual accessories and one of my hobbies is collecting old beads and having them strung with pearls. They are different and the pearls make them very pretty and flattering."

MRS. ANGIER BIDDLE DUKE, *wife of the Commissioner of Public Events for the City of New York:*
"I would rather have one outfit that I'm crazy about than six sensible dresses. I've had great luck that way. I wear most of my clothes for years and then hesitate to—and often don't—throw them away."

SYLVIA PORTER, *syndicated financial columnist; New York:*
"For the first time in my life, I'm following my own advice. I've always led a career-oriented life, and left it to my staff to do the planning and shopping for my homes. Now all that has changed. I plan all the menus after checking on what the meat specials will be at the supermarket, and sometimes do the shopping myself. I have become extremely concerned about the cost of electricity. We never leave lights or air conditioners on if we are not in the room."

MRS. ROBERT FERST, *a member of the State Department's Advisory Commission for Voluntary Foreign Aid; Atlanta:*
"Coping with inflation means being more organized; it's a challenge, but it is also fun. I am trying to keep to the same budget I had last year; and, as I like to enjoy my friends, it means entertaining more simply—serving fewer courses and American rather than French wines.

"I organize my wardrobe by wearing only four colors—black because it is so useful, red and white because they are most becoming to me, and beige because it goes with everything. For fall I got out an oatmeal tweed mid-calf coat I bought four years ago. I found it too much of a costume look to wear then, but I like it now and I bought an oatmeal skirt to go with it."

MARLO THOMAS, *stage and TV star; New York:*
"Twice a year I make a list of what I want and go to my three favorite designers: Halston, Adolfo, and Stephen Burrows. When I find a style I like, I order it in several different colors."

MARY McFADDEN, *fashion designer; New York:*
"I'm buying my wines and liquor at auctions where I sometimes get vintage wines at 99 cents a bottle and whiskey and vodka at half price. I avoid the high markups of food stores by shopping in the open markets on the West Side of Manhattan and invite only two people for dinner instead of six or eight. I cook for four very comfortably and I really enjoy deep conversations with my guests. Instead of fresh flowers, I bought dried flower arrangements that are just as beautiful and last for months."

MRS. MEREDITH LONG, *wife of an art-gallery owner; Houston:*
"Quality is important to me and what inflation has done is make me conscious of the luxuries I have."

MRS. JOHN C. WARNECKE, *wife of the architect; San Francisco:*
"I want a wardrobe that is mobile. A wardrobe that, in a sense, is like having an all-purpose wine glass. I have made myself study my clothes and have learned the importance of color for economical buying.

"On a recent trip to Russia, I planned my wardrobe around wine, red, oatmeal, and black. For day I wear only separates and am glad that the skirt is back. Wine, I discovered, is a wonderful basic color for accessories. My new wine suède evening bag goes with everything I own."

MRS. WILLIAM C. BARTHOLOMAY, *wife of an insurance executive; Chicago:*
"In a normal economic situation I buy some things for fun or for the label, knowing they will not hold up well, but there is no way I will buy 'one-shot' clothing this time around."

MRS. HENRY FONDA, *wife of the actor; Los Angeles:*
"I married an Eagle Scout who keeps after me to cut back, to do my share. When we're home in Beverly Hills, we live off our land. We have avocado, orange, lemon, lime, and apple trees. We never buy Coke or soda, we make lemonade. This summer we had strawberries coming out of our ears, so we made lots of strawberry sherbet and keep it in the freezer. Henry made enough apple butter and applesauce to last us a year.

"I now shop once a week, buy all the king-size packages that are more economical. I've cut back on personal luxuries, but it's important to keep some pampering . . . and that for me is a weekly scalp treatment. One luxury I will never give up is a good bag."

MRS. FREDERICK DE CORDOVA, *wife of the producer of "The Tonight Show"; Los Angeles:*
"I used to keep vases of flowers in the house constantly. Now I buy expensive long-lasting flowers in pots—like begonias and orchids. They save more in the long run than chrysanthemums that only last for three weeks. Delivery days are now over for me. I do my own marketing, sometimes saving as much as 75 cents per item."

MISS NANCY LAMMERDING, *protocol specialist at the White House; Washington:*
"With inflation I am cutting down on the quantity of clothes I buy, but never on the quality. I want the best handbag, the most sensational evening dress. If I have something made for me, I work on every detail. Then when it is finished, I enjoy it immensely."

MRS. JAMES STEWART, *wife of the actor; Los Angeles:*
"For me, the best way to shop is on the impulse. If I go out looking for an evening dress, I can never find it, so I buy what I like when I see it."

MS. JEWELL R. SHEPPERD, *Deputy Director, Washington Office, National Board of YMCAs; Washington:*
"Detailing and finishing have much to do with what you pay for clothes, so, because I love to sew, I sometimes buy cheaper clothes and refinish them. I found a little black jersey tent dress in a junior department for $36. The buttons were hideous, so I took them off, bought new ones for $10, finished the hem and buttonholes by hand and now have a great-looking dress."

MRS. JORDON KAISER, *wife of a sports executive; Chicago:*
"For me, quantity can never replace quality. This fall I've built my wardrobe around the new skirts. But they all go with sweaters I have in my wardrobe and the silk shirts I collect."

MRS. KIRK DOUGLAS, *wife of the actor; Los Angeles:*
"The important thing today is to unburden one's life-style. As to food, if the quality is good, it doesn't matter how simple it is. A good meat loaf is better than a badly prepared *canard à l'orange*. One of my best clothes buys was a Mollie Parnis georgette sweater and pants. I bought two belts for it. One has a rhinestone buckle, the other is gold. Now it has two moods and looks good anywhere in the world." ▽

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daunter of drivers and planes,
volants, of course, will curse You,
but how delighted I am
that You've been lured to visit
Wiltshire's witching countryside
for a whole week at Christmas,
that no one can scurry where
my cosmos is contracted
to an ancient manor-house
and four Selves, joined in friendship,
Jimmy, Tania, Sonia, Me.

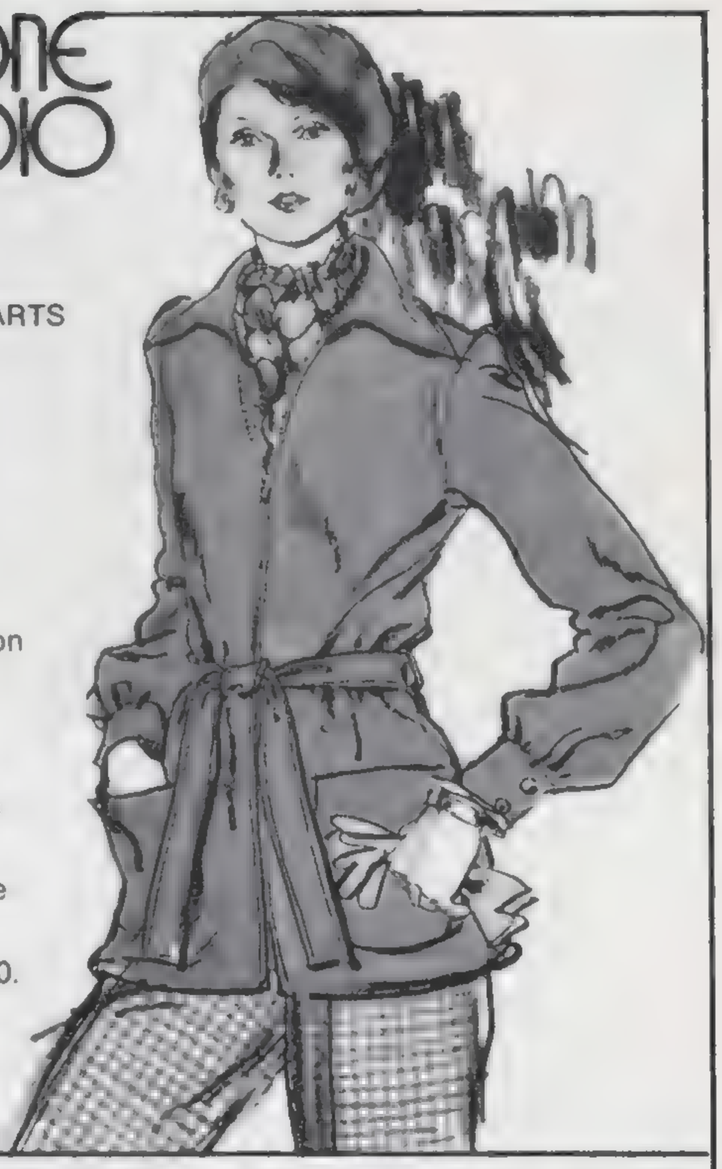
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rustle not but stay there, so
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when lenient days are done,
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and minding our p's and q's.

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for this special interim,
so restful yet so festive,
Thank You, Thank You, Thank You, Fog.

EDITOR'S NOTE: *When the poet W.H. Auden—English born, American by choice, revered by all—died on September 29, 1973, he had already assembled, dedicated, and titled a new book*—Thank You, Fog—*to be published next month by Random House. This magnificat to fog is the title poem.*

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6. CHRISTMAS ON THE PLAZA . . . do your Christmas shopping while leisurely having your morning coffee with this exciting booklet from Bergdorf Goodman that sparkles with furs, fashions, and finds for discriminating Santas. Send for it today. $2.00.

7. CHRISTMAS ALL THROUGH THE HOUSE . . . decorating for the holidays and all year 'round can be fun and easy when you have WestPoint Pepperell's charming collection of sheets as seen in their pamphlet, The Unending House. $1.00.

8. A WEALTH OF CHRISTMAS . . . discover it all in Lord & Taylor's glorious Christmas catalogue packed full of fond remembrances for family and friends —from gifts for the home, fashions, accessories, and more . . . .

9. GETTING YOUR MONEY'S WORTH... and THE WEAR-DATED® GUARANTEE by MONSANTO is what you'll find in this helpful guide to shopping for clothes and ten important tips before you buy.

10. GIFTS WELL CHOSEN . . . from I. Magnin's exciting Christmas catalogue for 1974. A kaleidoscope of happy gifts for everyone on your shopping list, you can complete your shopping in an hour—maybe less. $1.00.

11. THE BEST OF GUCCI . . . the Gucci catalogue for 1974 presents the ultimate selection of fashions, accessories, luggage, shoes, and gifts for men and women. $5.00 deductible from any purchase of $50 or more.

12. TRAVEL IN STYLE . . . with the handsome good looks of dependable Hartmann Luggage. Their brochure describes their entire line of fashionable luggage and features the famous Halston-designed Ultrasuede collection—long a favorite of fashionable travelers everywhere.

13. ELEGANT TIMING . . . a brochure showcasing 67 exquisite watches from the Longines-Wittnauer Watch Company make dazzling Christmas gifts to give.

14. AN ABUNDANCE OF HOLIDAY CHEER . . . Joseph Horne's 1974 Christmas catalogue holds enough gift suggestions to fill the space under the largest Christmas tree! $2.00.

15. THE TIFFANY TOUCH . . . gift suggestions in a stunning full-color catalogue, 50% enlarged to 216 pages. Selections in jewelry, watches, silverware, china, crystal, and stationery. $2.00.

16. FASHIONS OF THE HOUR . . . when you shop the pages of Marshall Field & Company's Christmas catalogue featuring unique gifts of-the-moment for everyone on your list.

17. COLLECTOR'S ITEMS . . . The Metropolitan Museum of Art's annual Christmas catalogue of famous reproductions to give as cherished gifts: silver, pewter, glass, porcelain, jewelry, needlework kits. 25 cents.

18. THE GREAT CHRISTMAS GETAWAY . . . wonderful to give or receive. Flagship Cruises tells all you'll need to know about this delightful escape for 10-14 days aboard the stately M/S Sea Venture. Their brochure, M/S Sea Venture West Indies Cruises, includes the current rates for 9 "happy-go-luxury" cruises.

19. SAMPLE CHRISTMAS . . . the 1974 Neiman-Marcus Christmas Book is full of gift suggestions galore from this store of shops under one roof . . . from visions of sugar plums to fashions and unusual gifts. $1.00 refundable with purchase.

20. DIAMONDS MAKE A GIFT OF LOVE . . . especially for Christmas. Write for the delightful 16-page booklet of gift ideas from De Beers Consolidated Mines, Ltd. Happiest part of this contemporary collection — these diamonds are affordable!

21. IN THE CHRISTMAS TRADITION . . . J. P. Allen, the women's specialty store, is having an old-fashioned Christmas. Everything from Misses', Junior, and Children's apparel to accessories, perfume, and gifts displayed in a full-color, 52-page catalogue that's a convenient pocket size. (Will be mailed after November 15.) $1.00.

22. THE GREENEST CHRISTMAS EVER . . . Linde Created Emeralds! You'll find this very special jewelry a priceless gift for that

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very special someone. See it brilliantly showcased in Created Gemstone's brochure, "The World's Newest Jewel."

23. CHRISTMAS GIFTS GALORE . . . Higbee's Christmas catalogue is a potpourri of exciting gift ideas for all those very special people in your life. $1.00.

24. TIMED FOR CHRISTMAS . . . see a splendid selection of Audemars Piguet watches in a special catalogue featuring incredibly beautiful watches for men and women.

25. 'TIS THE SEASON . . . when you're sure to find just the right gift you have in mind for that very special person in Pogue's Christmas catalogue. It features what's new in fashion plus unique gift ideas. $1.00 credited to first purchase.

26. ADVENTURE AT SEA . . . Cunard's Caribbean tells you all you'll need to know about their special holiday cruises to five glorious islands plus exciting South America!

27. EYE ON HOLIDAYS . . . with Trans World Eyewear's fashionable collection of the exclusive imported eyewear of Metzler International, Ets Evrard, and Lozza in the TRANS WORLD EYEWEAR CATALOGUE.

28. TREASURES TO WEAR . . . a most distinguished collection of high art jewelry for men and women is featured in Amulets & Talismans 1975 Collections. Over 50 pages of fine photography showing close to 500 items — many one-of-a-kind pieces from avant-garde and multiples to antiquities. $1.00.

29. THE GOURMET'S CHRISTMAS OF GOOD TASTE . . . The Harry and David Christmas Book of Gifts is a delightful way to shop for unusual items especially selected for gracious giving. It features tastefully superb boxes and baskets of the finest in Northwest fruits and delicacies, including the renowned Royal Riviera Pears. The brimful, beautifully packed and decorated baskets are hand-woven and reusable.

30. HAVE A GALA SEW-IN . . . with Time-Life books! A collection of sewing how-to's, Art of Sewing makes for a super gift to give or one to treat yourself to.

31. THE DRINK YOU CAN EAT . . . Grand Marnier's booklet, A Gracious Atmosphere Recaptured, offers forty great recipes by the famed chefs of the world . . . right in time for this festive season.

32. THE DAZZLE OF CHRISTMAS . . . Gubelin offers the best in jewelry and watches. The latest catalogue has over 40 pages of their most beautiful avant-garde and classical jewelry and watches. $1.00.

33. RIGHT ON COURSE . . . the luxurious Canyon Racquet and Golf Resort in balmy Palm Springs, California, is described to a tee in their pamphlet which gives details about their hotel facilities and location.

34. FOR A RADIANT HOLIDAY GLOW . . . skin care at home with Ilona of Hungary's special cosmetics. The secret: the imported water. These special cosmetics are the only ones available in America formulated with the fabled imported water from Budapest that is rich in natural minerals. Their booklet, Skin Care at Home, offers unique at-home methods. $1.00 credited toward first order.

35. HAVE A FESTIVE CHRISTMAS . . . Foreign Vintages Inc.'s booklet, Italian Intrigue, offers recipes for Amaretto di Saronno to add an international flavor to holiday toasting at your house or theirs.

36. A PLACE IN THE SUN . . . with Iberia, the national airline of Spain. Their colorful Sun-Plus Tour Booklet offers 27 fun-filled tours to glorious Spain . . . and beyond.

37. SAKOWITZ HAS THE ANSWER . . . their 1974 Christmas catalogue tells what's exciting in women's, men's, and children's apparel, gifts, decorative objects, and linens. $1.00 applied to first purchase.

VOGUE FOOD Continued from page 138

Pâte à Brioche

Yield: 16 large brioches; or 1 ring with Gruyère cheese. 48 poches au chocolat; *2½-3 dozen doughnuts.*

⅓ cup water (at body temperature for yeast cake, at 110°-115° for granular yeast)
½ ounce yeast cake or 1 package granular yeast (increase by half for extra-sweet dough to ¾ ounce or 1½ packages yeast)
1 teaspoon sugar
4 cups sifted unbleached flour
2 sticks butter, softened
6 eggs plus 1 egg white
2 tablespoons sugar (if dough is for doughnuts or chocolate pockets, use 6 tablespoons sugar)
2 teaspoons salt
About ½ cup lukewarm milk

Prepare dough day before used; refrigerate 12 or more hours: Combine first 3 ingredients in a small bowl; let rest 5 minutes; stir to dissolve yeast. Mix in 1 cup flour; knead in bowl till dough is smooth and "leaves" sides. Form into a ball; place in a 1½-quart bowl; fill with lukewarm water; cover lightly with plastic wrap. Set in a warm spot till dough doubles and floats (15-30 minutes).

In a warmed 3-quart bowl, make a well in remaining flour. Put in half the butter; dough ball; 2 eggs, beaten with remaining sugar and salt. Using fingers (of one hand *only*, save the other for "dry" jobs) as a whisk, mix with enough milk to make a soft dough. Knead in bowl, scraping dough from sides of bowl, folding it onto itself, then pressing it down and away; turn bowl and repeat process till dough is blended. Add 2 more beaten eggs and remaining butter, beating in with "whisk" fingers. When smoothly combined, incorporate last 2 beaten eggs, finger-whisking again until smooth and thoroughly combined.

Turn dough onto a smooth surface (such as marble, Formica, or butcher block). With "dry" hand, use dough scraper or long metal spatula to scrape together soft dough; then with "whisk" hand gather as much of the dough mass as you can. Pick it up and *slam* it down onto surface. Recapture mass with scraper, pick it up again with "doughy" hand and *smash* it down *hard* again. Repeat until dough begins to hold together (about 3-5 minutes). It will have a sheen, elasticity, be less sticky, and begin to draw together after being slammed down.

Place dough on lightly floured cloth or board; lightly flour clean hands (the less flour kneaded in, the lighter the baked dough). Knead (see Tips, page 78) until dough is smooth, shiny, elastic, and almost springs. Form into a ball; place in a buttered 3-quart bowl; cover lightly with plastic wrap. Let rise to double volume, punch down. Seal bowl with aluminum foil or plastic wrap and refrigerate 12 or more hours. Before forming into shapes, punch down cold dough; let rest at room temperature, covered, on floured cloth, 30 minutes.

Brioches: Divide rested dough into 5 fairly equal parts; form into 5 balls. Rest 10 minutes. Roll each ball into ropes. Divide 4 ropes into one-fourths and the fifth rope into one-sixteenths. Form each piece into a ball. Put each large ball into a buttered cup (muffin pans or brioche tins). With fingers press a deep indent in center of large dough ball (or snip a cross with scissors in center of ball); make a point on a smaller ball and insert point in dampened indent or deep cross. Repeat till all are done. Let double in volume in a warm spot. Brush with an egg white mixed with 2 tablespoons water or milk. Bake at 400° for 10-15 minutes. Partially cool on rack; serve warm.

Doughnuts: When making dough, include 1 tablespoon grated lemon zest with the sugar. Roll out dough to approximately 25"x8"x½". Use a doughnut cutter or glass to cut shapes; use odd-shaped bits as they are. Let double in volume. Deep-fry in peanut or corn oil at 375° till browned and floating, turning once.

Poches au chocolat: Cut dough into 2-inch squares. Place a ¼-ounce stalk of semisweet chocolate on each square and roll. Place rolls, 2 inches apart, on buttered cookie sheets, seam side down. Let double in volume. Bake at 375° for 15 minutes. Cool on racks.

Ring with Gruyère: Cover a rectangle of dough with 4-6 ounces grated or finely cubed Gruyère cheese, leaving a 1-inch margin free of cheese along one length. Starting with cheesed length, roll loosely into a long roll and pinch to seal along cheese-free edge, then pinch ends together to seal, so forming a ring. Put in a floured buttered 9-inch flat-bottomed spring-form mold. Let double in volume. Bake at 400° for 20 minutes. When baked through, release from mold. Partially cool on rack. Serve still hot or very warm but comfortable with a fresh green salad that includes Greek or Italian black olives (pickled) and home-marinated artichoke hearts. ▽



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By Despina Messinesi

VOGUE **TRAVEL**

Adventuring the Caribbean by ship revs up your spirits, clears your mind, and even makes you better looking

"I'm going on a Caribbean cruise." A great idea, in winter, to live a dream-summer—sun, sea, all pleasures and irresponsibility—especially when the ship is the *Sea Venture,* a very young, all-white beauty designed to sail in warm seas.

In the Caribbean studded with islands, arriving at each port of call is like disembarking in a different country. In Haiti, the signs are French; the language, Haitian-French; the architecture, a fantasy of gingerbread houses with baroque scrolls, scallops, cupolas, and towers smothered in flowering greens; the streets, a tangle of color with wildly painted buses that make New York's graffiti subway trains seem tame. Barefoot women dress in brilliant mixed patterns, balance huge wicker baskets on their heads; men mainly wear lavender shirts; and everybody seems to grin. Quickly buy one of the lovely Haitian straw hats. Go to the Iron Market—a blend of a French flea market and a Moroccan souk—noisy with hawkers, crammed with wicker hampers and mounds of perforated tin pots and pans mirroring sunshine. Lunch by the pool of Habitation Leclerc, the newest hotel on the island, an oasis so sophisticated it stuns; or go to Oloffson's Hotel, a gingerbread palace. Don't miss the murals with Haitian faces in the Cathedral of the Holy Trinity and, in the back courtyard of the church, the women sewing baseballs—one of Haiti's major exports—with needles in both hands.

In addition to Haiti, there is an assortment of other island "countries": Spanish-y Old San Juan on Puerto Rico—balconied houses with flower-crammed patios, cobbled streets; Barbados with its green rolling hills and English place names; St. Martin with its split personality—half-French, half-Dutch . . . to name only a few of the ports of call.

Not too big (twenty thousand tons), the *Sea Venture*'s size is an enormous asset. She is small enough to be cozy and personal and ample enough to pack in on the eight decks all the comforts and luxuries that are the *raison d'être* for ship travel.

Most every landlubber knows that a cruise is synonymous with eleven o'clock morning bouillon on deck, shuffleboard, Captain's gala dinner, too much food around-the-clock, horse racing, Ping-Pong, movies, deck chairs around a pool, dancing, entertainment, and—of course—romance and moonlight on the upper deck. *La petite différence* is how these things are done, by whom, and on which ship.

Aboard the *Sea Venture* (flying a Norwegian flag), the seamanship is in the experienced hands of Norwegians, who are sticklers about everything nautical. Keeping in constant touch with the shore, they are flexible. To avoid rough passage, they will change sea routes to go around a storm.

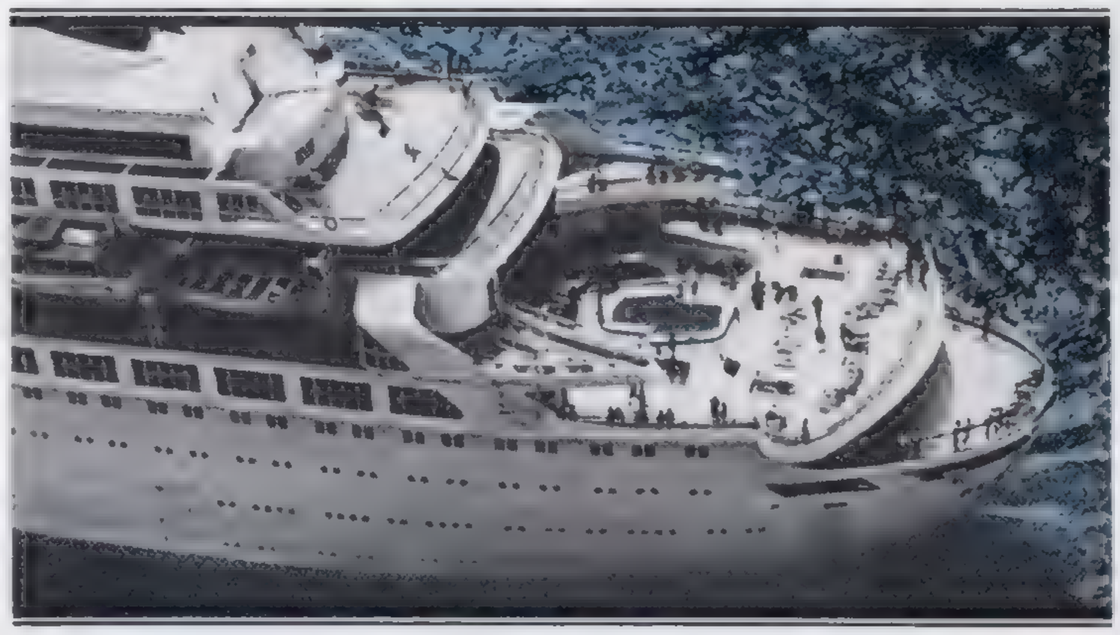
The staff, on the other hand, is Italian: right down the line from the group in the kitchen; the two maître d's; dining-room, cabin, and deck stewards; barmen and pool attendants. All these people seem to have a knack for pleasing, smiling, and being interested.

The pursers, two cruise directors, plus the unflappable senior woman cruise director know what's going on all the time. It's a personal concern for the passengers without a hint of "big brother." If you are a seasoned traveler, the staff quickly catches on and leaves you alone. But the team is always around to help passengers fill out customs forms, book shore excursions, hire private chauffeur-driven cars, iron out problems, and advise on the sticky business of tipping.

Designed only for pleasure, one deck of the *Sea Venture* is all lounges and bars with floor-to-ceiling windows where deck railings should be. Until the ship reaches the warm West Indian climate, one of the pools—there are two—has a retractable Solardome and see-through panels to deflect the wind.

Nothing jingles in the brightly colored staterooms with framed bird prints on the walls: drawers remain firmly closed; coat hangers in the closets can't slide on the corkscrew rods. But there are sounds of music—classic or pop—if you turn on the radio.

A cruise is ideal for plotting one's own health and beauty regimen without feeling underprivileged and without anybody's knowing. There are, for instance, morning exercises at 9:30 aboard the *Sea Venture*. Dancing classes provide a terrific workout. Walking up and down the stairs instead of riding the elevators doesn't seem like exercise but *is*. If you are cagey, you'll book appointments immediately on boarding for sauna and massage. In the ship's gym, men can lift weights, and (Continued on page 150)



For sea-summer sun, M/S Sea Venture*'s stern decks and pool*



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Caribbean Islands—each like a different country

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Before and after swimming, covering yourself with sunscreen lotions and creams works wonders. Don't forget to pack your special hair conditioner to feed the hair after exposure to the sun, sea, and wind and a moisturizer for a breeze-buffed face.

Every meal—whether poolside or in the dining room—includes, among the appetizers, vitamin-filled juices, fresh shrimp, celery, varieties of protein-rich fish plus lobster, grilled meats, salads, a greengrocer's assortment of vegetables, platters of cheeses. You don't even have to look at the menu, you can order low-calorie food at no extra cost, steering your own health and beauty course while cruising around the Caribbean. And you can ask the room steward to provide you with fresh fruit in your cabin.

What to wear on a cruise begins with what to wear for dinner. When dinners are formal, men may wear dinner jackets or fake it in business suits with white shirts and black ties. Women may turn up in long evening dresses, not ball gowns, or in the newer ankle-length, equally formal, which is blowy on deck and pretty on the dance floor. For informal evenings, usually after a port of call, it's jackets and ties—a good-looking blazer, cotton jacket—for the men. Women have a choice: a dress, in any length, that's fresh and pretty but informal or a pair of soft, flattering evening pyjamas.

For the daytime activities—a lecture by a Goren bridge expert, dance lessons, a talk on investments, lunch in the dining room, afternoon movies, bridge, backgammon—you need combinations of pants, skirts, shorts with shirts and T-shirts, or crisp summer dresses; men need T-shirts, shirts, cotton pants, shorts.

For the pool: bathing suits with straps that tuck away for an even sunshine color; cover-ups and sandals to wear from the staterooms to pool deck, to slip into for buffet luncheons by the pool. To walk from deck chair to pool, the inexpensive, nonskid rubber thong sandals are perfect. Wait until the first Caribbean port to buy a large straw bag to hold all the poolside paraphernalia—books, sunscreen lotions, un-slippery cotton squares to protect the hair. Men should take several pairs of swimming trunks and cover-ups (a kimono robe in cotton looks great) and sandals. If, after breakfasting in your room, you like to spend the whole day on deck, dunking in and out of the pool, lunching on deck, and returning to your stateroom after your first evening drink in time for a rest and to change for dinner, you will need fewer dresses and pants but should pack extra bathing suits and cover-ups.

For shore excursions, wear simple cool dresses, pants, skirts, comfortable shoes—espadrilles, sandals. For a man, a cotton jacket with a tie tucked into a pocket sometimes saves the day when he decides to pop into a formal island hotel restaurant.

Whether you're lunching ashore on one of the sun-world islands or sailing on with nothing in sight but unruffled sea and taut blue sky, the cruise restores you to the well-being of summer; and you come back fit, un-tense, and looking spectacular.

Sea adventures on the *Sea Venture*

Cruises aboard the *Sea Venture*, sailing as far south as Venezuela, range from ten to fourteen days and include from three to six ports of call in the West Indies. On November 23, the *Sea Venture* sails on a three-day weekend cruise to "nowhere," which is precisely that, no fixed itinerary, the boat simply follows the sun and smoothest seas. For the first time this year, the *Sea Venture* has scheduled an eleven-day cruise to the West Indies over Thanksgiving, sailing on November 26 and well timed for duty-free Christmas shopping in the Caribbean. *Sea Venture* begins the New Year with a bang, sailing on December 21 on a fourteen-day cruise over the Christmas holidays. It's a completely new experience to see Christmas tinsel glistening under tropical starred skies. Right through Easter holidays, *Sea Venture* sails to the Caribbean from New York's brand-new Passenger Ship Terminal (more about that on page 152). After that, she begins her weekly runs to Bermuda. For passage and all shipboard pleasures, count about $75 a day for each of two passengers sharing a stateroom.

For further information on *Sea Venture* cruises, write Vogue Travel, Department SV, Box 3374, Grand Central Station, New York, N.Y. 10017.

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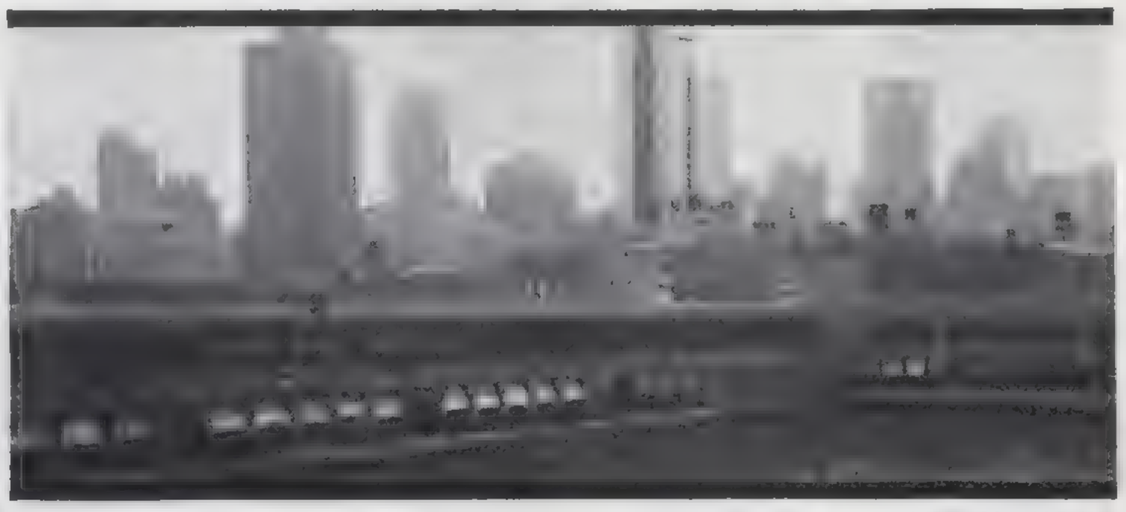
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VOGUE **TRAVEL**

New York news: the Ship Set docks or departs with ease



RICHARD ALLEMAN

On New York's Hudson riverbank: triple-decked new Passenger Ship Terminal—open this fall—for happy on- and off-boarding

The pleasures of cruising should begin with a "send-off" at the pier. Of all travel-styles, going by ship most graciously lets friends and family—the unlucky stay-at-homes—share in your adventure of getting away. For a time, your ship can be theirs—and their excitement at being on board heightens your own. Checking out the ship-scene together, the champagne party in your flower-filled cabin, the all-ashore foghorn signal, the loving good-byes, the confetti—what a way to go! You can almost forget that parking space you took an hour to find, the trauma of pushing your way through the mob assembled outside and inside the pier building, and that long embarkation line you stood in—either in the freezing chill of a New York winter or the stifling mugg of a New York summer.

Until now, taking a cruise out of New York City meant enduring many of these trials at Pier 84 or 86 before shipping off to somewhere exciting; but this fall the City of New York and the Port Authority unveil their Passenger Ship Terminal promising easy embarkation from the moment passengers pull up to one of its three glass-and-concrete structures.

Capable of putting up six ships at one time and handling from four to five thousand passengers a day, the new terminal—spanning New York's West 48th through 52nd streets—will replace all passenger piers now being used with the exception of the recently refurbished Pier 40 off Houston Street.

Each of the three pier-structures of the new terminal is built ship-style—with decks. The bottom decks are for stocking the ship with supplies and cargo; the middle decks are for passengers; and the open upper levels have spaces for parking one thousand cars. All three levels can be reached by car; passengers embarking from New York can drive in on the middle level, unload, and then drive the car to the top of the pier to park for the duration of their voyage—as at an airport.

The high-ceilinged passenger levels will be air-conditioned and heated and have a central information counter, snack bar, car-rental agencies, telephones, islands of chairs and tables for whatever waiting has to be done, and full-length glass walls that let in sunlight and show off the ships outside.

Great news is the baggage-handling system planned for the terminal. The old system of arranging bags alphabetically according to passengers' last names has been sacked in favor of one where baggage is color and number coded. Each crew of porters will get an equal amount of baggage and Mr. Adams won't have to wait for his bags any longer than Mr. Zeffirelli, even on a cruise with ten times more A-names than Z's.

Another new idea: the eye-level send-off. The parking decks have giant open-air balconies for watching ships cast off and put to sea. These balconies are as high as the upper decks of most cruise ships and will let those ashore wish on-board friends "Bon Voyage" practically touching hands. And the view of New York's skyline from up there is matched by only one other—the one seen sailing out of New York Harbor. ▽



On January 10, 1975 Queen Elizabeth 2 will sail on her first voyage around the world. 80 days, from $7,310 to $97,035.

On a cold Friday night in January, The Greatest Ship in the World will slip from New York harbor to circumnavigate the earth. She will return at nine in the morning on Monday, March 31st.

Around the world in 80 days.

Her itinerary includes the most fascinating and exotic ports of call on four continents and seven seas. She'll sail to Curaçao and Cape Town, Mombasa and Mahé in the Seychelles, Bombay and Bali, Hong Kong and Honolulu and fourteen other ports in between. She will, of course, cross the international date line and the equator, and sail through the Panama Canal.

Queen Elizabeth 2 is the perfect world cruiser. She was built as both a transatlantic liner and cruise ship. As a result she is capable of great port-to-port speed, allowing more time in major ports. It would take slower ships many more days to traverse her glamorous route and would require a proportionately higher fare.

Queen Elizabeth 2 is magnificent inside and out. She's 65,000 tons and 13 stories high. Her staterooms and public rooms have been designed by noted interior designers. And there is a great variety of things to see and do aboard her; nearly as much as there is in many of the ports to which she can take you.

Queen Elizabeth 2 will provide a dimension of comfort and luxury never before known on a world cruise. Room for room, her staterooms are the largest afloat and nearly three-quarters have a view of the sea. The service is British, and impeccable; with two crew members for every three passengers.

The food will be impeccable as well. You will be travelling with three of the world's most superb restaurants. Each has an ocean view. Each has its own kitchen. Each has only one sitting, so dining is relaxed and unhurried.

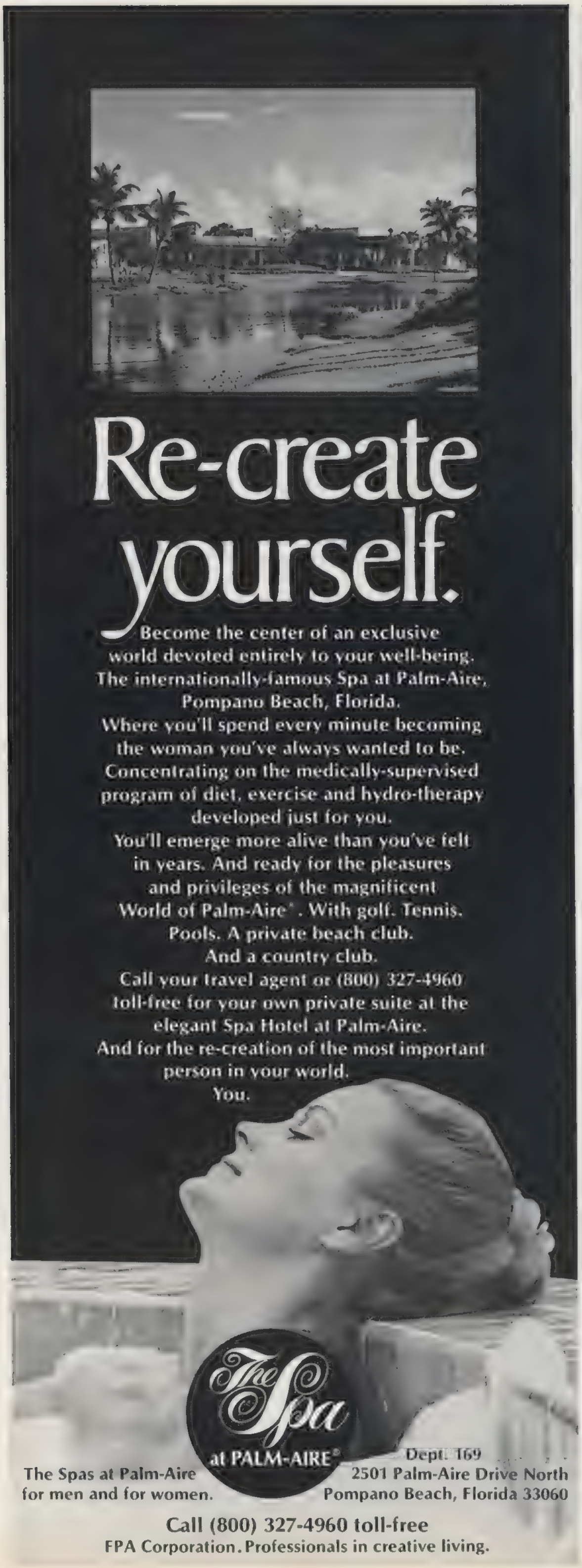
Call or write for reservations or brochure.

Space is limited, but many desirable staterooms are still available. If you can't spare 80 days for the full voyage, ask about 6 to 65 day "mini-cruises"—port-to-port segments with arrivals and departures from New York, Port Everglades, Florida and Los Angeles. For full information simply call your Travel Agent. Or write Cunard, Dept. V, 555 Fifth Ave., N.Y., N.Y. 10017. We'll be happy to send you our brochure.

Queen Elizabeth 2

The Greatest Ship in the World®

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Off Africa, the Canary Islands: you "moonwalk" on Lanzarote

Inhabitants speak of Lanzarote as "La Unica," and that she is: a stark beautiful island suggesting moonscapes floating in a blue-green sea. One of the seven Canary Islands, Lanzarote—in contrast to Gran Canaria and Tenerife, the two popular resort islands—is just beginning to be on the tourist circuit. But "La Unica" can't be spoiled: the island has been zoned; and the inevitable and necessary high-rise hotels and bungalow colonies are restricted and concentrated around Arrecife, the capital city. For the forseeable future, the rest of the island will preserve its white-washed Moorish architecture, its sensation of vastness (although the island is only thirty-six miles long and thirteen across), its plowed fields as geometric as Mondrian canvases laid flat on the ground, its vineyards forming a pattern of parabolic curves resembling raised eyebrows.

All the Canaries lie off the west coast of Africa, and Lanzarote is only sixty-five miles west of the scorching Sahara. Bristling with volcanic peaks, Lanzarote is a desert where it almost never rains and wonderful white clouds buffeted by strong winds shade the landscape of blacks, browns, and beiges—the colors of a Cubist palette. Everything grows phenomenally in fields layered with *picón*—rich black lava cinders.

Where else could you *stoop* to pick a fig, oranges, or grapes—planted in deep pits against the wind? Flowers bloom spectacularly in primary brilliance. Gawky-gaited camels pull wooden plows guided by women wearing straw hats with turned-down brims, if they are married, or dove-white cotton bonnets, if single. Thorny patches of cacti are scarred by a parasite that produces cochineal, a red dye.

You can't resist clicking the camera shutter on the oases of white villages, often with chicken coops on the flat roofs . . . on the Valley of the Ten Thousand Palms . . . on undulating plains planted with lettuce, lentils, and —sheltered by low windbreaks looking like oversized scrub brushes—barley . . . on groves of bananas. Small wrinkled potatoes are an island specialty, so are the wine and the tobacco rolled into Havana-type cigars that they export.

There are all kinds of deserted beaches and coves with rust, grey, white, and black sand: tranquil ones on the lee side, untamed Atlantic rollers on the north end.

The volcanic range, "Fire Mountains," and lunar lava in shades of changeable taffeta—copper, grey, mauve, and green —with small birds white as dry ice hovering in the glaring sun are on the southern part of the island. Near the summit at the good modern restaurant, circular and glass-y like a cage, the grilled food—local small potatoes, rabbit, chicken, fish—is cooked over molten lava.

Heading west from the southern end of Lanzarote, you feel



Lanzarote sight-scape: Moorish chimney pots; camel-plowed fields

compelled to stop to look at the three windmills towering above geometric salt flats and at the extraordinary green lagoon, so still it looks solid, in a crater.

The best place to stay in Arrecife, the capital city, is the Arrecife Gran Hotel. It includes everything expected in a top-notch resort hotel but unexpected on this surreal island: pool, tennis, sauna, gym, beauty salon, roof-discothèque, and comfortable balconied rooms. Edging a beach and standing in lovely green gardens, the Gran Hotel overlooks the bay and San Gabriel—a squat sixteenth-century castle with drawbridge.

Don't miss the subterranean nightclub at Los Jameos del Agua, a short drive north from Arrecife. In (Continued on page 156)

The English look is the Burberry look.



Lord Lichfield and Lady Charlotte Anne Curzon. Photography by Lord Lichfield.

Shown here are two classic gabardine Burberry trenchcoats: the Ladies' Richmond and the Men's Tielocken, with its ingenious belt fastening which dispenses with all buttons.

The umbrella is made in the same proofed material as the famous Burberry check lining.

For further information and list of stockists in your area, contact: Anthony Kellond, Burberrys International Ltd., 560 Fifth Avenue, NY 10036. Telephone: (212) 582 3870.

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"Supp-hose make a woman feel less exhausted at the end of the day. They really support and firm my thighs and hips . . . make me feel and look much thinner."
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"I want to have a feeling that I'm fashionable. Particularly for women with any kind of figure problem, I think they do smashing things! They have a good effect on the shape of my legs, they really do!" **Ronnie Paris, Playwright.**



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Pantyhose and Stockings
We make ordinary legs look good... and good legs look great!
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VOGUE **TRAVEL** Continued from page 154

Canary Islands: "Don't miss the nightclub in a lava cave"

the vast volcanic caves streaked by colored minerals and mirrored in underground lagoons, you feel as small as the white crayfish scudding the rocks but have no feeling of claustrophobia. The nightclub—landscaped with tree-sized cacti and plants hanging in lobster pots like chandeliers—has candlelight, red-cushioned chairs, piped-in music, bar, dance floor, and food.

Especially in winter, the lure of the Canaries is the climate, a "perpetual spring" which some people misinterpret and arrive prepared for tropical heat. The Canaries are subtropical. Around midday, the powerful sun drills through the unpolluted pure air as intensely as it does on mountain peaks. Mornings and nights are nippy—you do need a jacket or coat . . . plus bathing suits.

Swimming in the Atlantic is zingy but cozier in the heated pools. Don't underestimate the sun, which burns and tans in a flash. The shops, many of which are duty-free, stock sunscreening European and American products in addition to quantities of French perfumes and Swiss watches. A bargain "fifth" to bring home might be a bottle of banana liqueur to douse over vanilla ice cream.

Coinciding with our winter, Iberia, the Airline of Spain, has scheduled a new two-week tour to the Canaries that, in addition to the islands of Gran Canaria and Tenerife, includes, for the first time, Lanzarote. Beginning November 1 through April 30, the tour will leave every Sunday evening. Based on group travel, the plane fare now costs roughly $390 round trip. Once landed, you're on your own, not herded around like sheep.

This is how it works: Flying nonstop from New York's J.F.K. to Las Palmas, Gran Canaria, at the Las Palmas airport you pick up a S.E.A.T. 850 (Spanish built Fiat) with unlimited mileage and pay only for the gas. You then drive to the Hotel Cristina, a five-star modern hotel above the double crescent beach with its own big pool on a terrace, or to the Santa Catalina, a luxe old-world hotel, a model of Canary Island architecture: brass finials on ornate Mudejar balconies dripping very red geraniums . . . large cool rooms . . . a park with a pool . . . tennis. The tour covers



morning coffee with crunchy croissants and lunch or dinner at the hotels on all three islands. In Las Palmas, you can drive around La Vegueta, a small white preserve of Gothic houses with patios, visit the Columbus Museum, and, whipping by camels on the road, drive to Maspalomas, a desert by the sea on the other end of the island.

After five days in Gran Canaria and a twenty-five-minute flight, you arrive on Tenerife, the largest Canary Island with a twelve-thousand-foot-high mountain peak shaped and snowed like Fujiyama rising above a valley of millions of banana trees.

Driving your own S.E.A.T., you head for Puerto de la Cruz, the beach resort on the west coast, to the streamlined Hotel San Felipe on the seashore with pool, tennis, massage, or to the Taoro, an elegant hotel cradled in pines looking down on the white town outlined by beaches. (Pine needles are used for packing bananas.)

Don't miss the glint of altars in small, whitewashed chapels; the excellent botanical garden; the old fishing port; the super lobsters served in small fish restaurants closeby, such as Mi Vaca y Yo. Taste the runny gold-colored honey. Drive south to incredible broad, sandy beaches. Flowers and trees bloom fiercely, and the air smells of sun, sea, and eucalyptus.

The last three and a half days are spent in Lanzarote where you are driven to the Arrecife Gran Hotel. No cars are provided on Lanzarote; instead—as on the other two islands—there is a 10 percent discount on sight-seeing trips.

For the land arrangements, count $350 for each person sharing a double room for the two weeks; for a single room, add $160. Good-bye. ▽

For further information on Iberia tours, write Vogue Travel, Department IB, Box 3374, Grand Central Station, New York, N.Y. 10017.

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CAPE ELEUTHERA BAHAMAS

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Polished to perfection, this doubleknit wool pantsuit from a collection of wonderful imports from all over the world. The slimmest, trimmest line — one tone, top to toe. Slim, straight pants, slim sweater-jacket over a knitted polyester print shirt. Brown or green. 8 to 18.

It's the worldly look of PAUL ROGERS INTERNATIONAL
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By Elsa Klensch

NEW FROM DETROIT

Small efficient cars that offer the luxury of big models

The Big Three American automobile manufacturers, spurred by the energy crisis, all introduced small luxury cars in the lineups for 1975, and predicted that the cars, which are in the intermediate or compact range, will be the success story of the future. Vogue went to see them because they appear to offer what all women look for when they shop —value. They are economical to run, comfortable to ride, and good to look at.

Cruise control, power windows, brakes, and seats, AM/FM stereos, leather upholstery, automatic temperature control, and automatic seat-back release are just some of the options now being offered in small American cars. As well, the new cars are sleekly styled, sometimes with a strong European influence, and designed to make the maximum use of space.

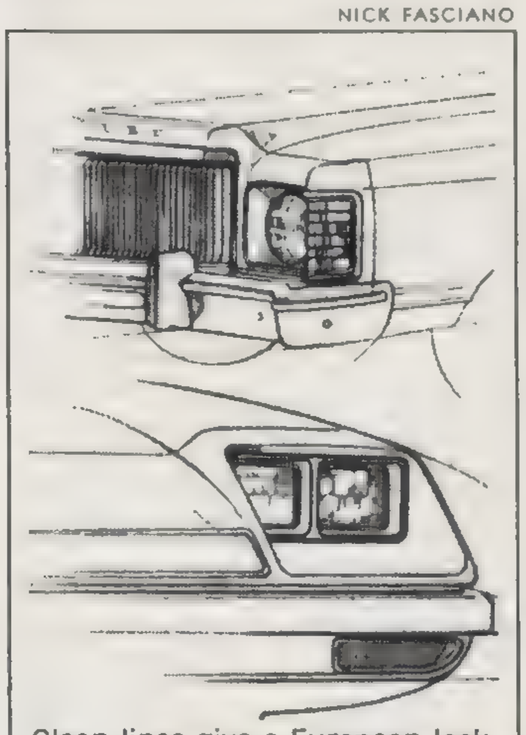
Manufacturers are wary of predicting just how economical their cars are. They say the road conditions, speed, specific equipment, driver, and even the driver's shoes are the factors that determine the number of miles per gallon. (They claim a driver wearing sneakers is more economical on gas than one wearing platform soles, because she is more conscious of the amount of pressure she is putting on the accelerator.)

At Ford, the Mood is Mercedes

The Ford Motor Company compares its new compact five-passenger car with the Mercedes 280 in styling, length, and weight. The car, which will sell for under $5,000, is just two inches longer than the $11,000 Mercedes—and a few pounds lighter. Vogue drove it over Ford's test track and it rode extremely well—with the comfort of a heavier car. In styling, the Mercedes comparison is most noticeable in the lights and the discreet use of chrome. The company introduced the car in its Ford division as a Granada (no relationship to Ford's European Grenada), and in its Mercury division as a Monarch.

The cars are sisters under the skin, but the fine vertical lines of the Monarch's grille are more pleasingly simple than those of the Granada; and, while both cars have a European type of taillight with amber turn-signal lenses, Monarch has somewhat cleaner lines. The Monarch comes with either two or four doors in two types—the Monarch and Monarch Ghia, named after the Ford-owned design studio in Italy.

NICK FASCIANO



Clean lines give a European look. The Mercury Monarch (top) has a simply designed grille and wraparound parking lights; the Chevrolet Monza 2+2 (bottom) has new rectangular headlights.

The four-door Ghia uses space efficiently . . . even with the front seats all the way back, there is a comfortable amount of leg room for rear passengers. Vogue liked the smoothly operating power windows, the map lights on either side of the center roof light, the carpet-lined trunk, the reclining seats that slide down effortlessly to allow a comfortable nap, and the leather upholstery. Less likable: while the simulated burled walnut looked good on the dashboard, it was not as handsome on the doors; and the only map pockets were inconveniently placed at the back of the seats.

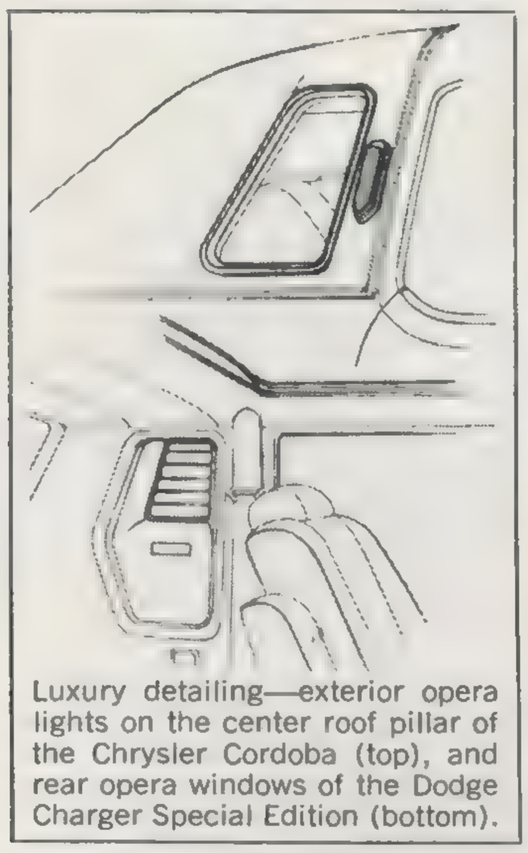
The standard engine is a six-cylinder with manual three-speed stick shift. An eight-cylinder engine is optional and so are automatic gearshifts.

General Motors Squares Up

General Motors introduced a sporty, compact-sized car (four

inches longer than the Vega) with a new sleekly curving body and distinctive rectangular headlights. Virtually the same car will be sold under different names for three G.M. divisions—as the Chevrolet Monza 2+2, the Buick Skyhawk, and the Oldsmobile Starfire.

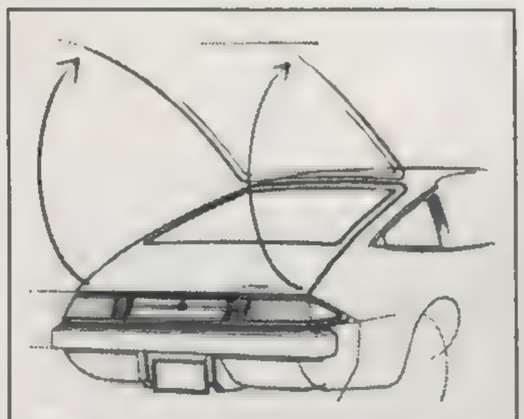
The Monza 2+2 is the one Vogue previewed. (Monza was the name of a car in the now defunct Corvair line. The new car has no relationship to it.) The "2+2" refers to the bucket seats—two freestanding in the front, and two that are molded into the rear. The front ones are the most comfortable Vogue tried—the seats and headrests molded as one and so well padded they seem to wrap around the body. We found



Luxury detailing—exterior opera lights on the center roof pillar of the Chrysler Cordoba (top), and rear opera windows of the Dodge Charger Special Edition (bottom).

that the back seats are only comfortable when the front seats are pushed as far forward as possible. Map pockets on the side of the extremely wide doors are conveniently placed and wide enough to hold tissues, makeup, and other odds and ends as well as maps.

The hatchback (a hatchback is like the back door of a station wagon—the back of the car including the window lifts up for easy access to the trunk) swings up with the smallest amount of effort, and when the rear seat is folded down there is ample space for storage of skis, surfboards, etc. An addition Vogue liked particularly is the deflated tire recessed into the floor for a completely flat surface. The tire can be inflated in seconds with an aerosol can.



The Buick Skyhawk sportster has a hatchback trunk; the rear seat folds for extra storage.

The standard Monza has a four-cylinder engine with four-speed manual gearshift. An eight-cylinder engine is available as an option as is automatic transmission.

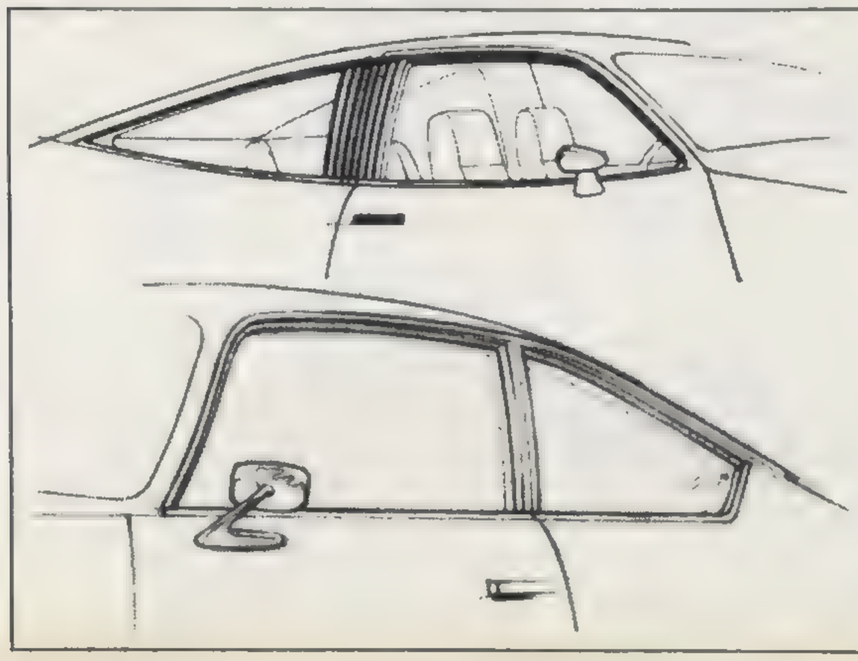
Pontiac introduced the Astre, a sub-compact car in hatchback and station-wagon models. The car gives the maximum amount of storage and seating space, and for its size has extremely wide and deep back windows—a comfort for back-seat passengers who suffer from claustrophobia.

Chrysler—Classic Comfort

Chrysler introduced a new intermediate luxury car in its Dodge (Charger Special Edition) and Chrysler (Cordoba) lines. The Charger Special Edition is a classically styled, two-door hardtop with a minimum of chrome and a long line. Doors that are five inches wider than average emphasize the low-slung look and make climbing in and out of the back seat a lot more graceful than usual.

The car comes in one or two colors, but looks sleeker in one. Vogue liked the wide, well-padded bucket seats, placed low to give back-seat passengers a better view. The floor console between them has two storage compartments—one open, one closed.

The Charger has a standard eight-cylinder engine and offers several options.



Windows sweep around the cars for maximum light. The Monza 2+2 (top) has flow-through ventilation louvers between front and back windows; the Pontiac's Astre (bottom) has a deep back window for extra viewing.



Just landed, this superbly constructed pantsuit from a great collection of imports, culled from all over the world. A study in understated chic: chin-hugging, horizontally banded turtle-top, neat straight legs. Finest doubleknit wool in eggshell, gold or gray. Sizes 8 to 18.

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We call it the Martex Master Plan. It means that each design is created to work with the others.

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Now that you know how Martex sheets can change the look of your house, isn't it about time you stopped buying them just to change the look of your bed.

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We change more than just your bed.

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By Melva Weber

VOGUE

HEALTH

Chromium trim on your diet . . . safety sprayed down your throat . . . vitamins you need and how to snare them

Chrome trim: now you can swallow it

Chromium, always an important trace metal in your food, now has been found to be the tiny shiny key to carbohydrate metabolism, a process requiring proper balance of blood sugar and insulin in the body. We absorb and use chromium best in a natural, organic form that occurs in a number of foods. This chromium-bearing compound, first identified by Dr. Walter Mertz of the Government's Human Nutrition Research Division, has been named "glucose tolerance factor"—or simply GTF—because it's necessary in regulating glucose, or blood sugar. Dr. R. J. Doisy, a biochemist at the State University of New York's Upstate Medical Center in Syracuse, has studied the effects of GTF dietary supplements in different people—the elderly with impaired glucose function, diabetic patients and their families, and healthy young people. In a surprising number, GTF improved blood-sugar problems. As a bonus, the chromium compound seemed to decrease the too-high levels of cholesterol and triglycerides in the blood of some subjects.

Where to get GTF? Richest known source, says Dr. Doisy, is brewers' yeast, which is popular as a B-vitamin supplement. Dr. Doisy, along with other trace-element experts, believes chromium deficiency is common in the United States. Older Americans are said to have lower chromium tissue levels than their counterparts in many other parts of the world, including the Middle East, the Far East, and Africa. Main reasons: Too many non-GTF foods; eating too high a proportion of high-carbohydrate foods, which cause chromium to be excreted in urine; and use of over-refined foods, which have lost their natural chromium during processing. For example, molasses has fifteen times as much chromium as refined white sugar; the natural wheat has twelve and a half times as much chromium as white bread. Other food sources of chrome-bearing GTF: Liver, beef, mushrooms, beer.

The spray-away "strep" throat

A new vaccine sprayed into the nose and throat may win the battle against our most common and potentially dangerous bacterial disease, "strep" throat, by acting against the Group A, Type I streptococcus. The vaccine, developed by scientists at the University of Chicago and the University of Florida, is now being clinically tested for effectiveness. Streptococcus infections can be cured with antibiotics; but a vaccine to prevent the disease from spreading will be good news indeed. Most important, such prevention would cut down the incidence of heart damage from rheumatic fever, which may develop from "strep" throat. Scientists behind the development of the streptococcus vaccine are Dr. Eugene Fox and Dr. Albert Dorfman of Chicago, Dr. Robert H. Waldman and Dr. Stuart M. Polly of the University of Florida School of Medicine. Their work is backed by the National Institute of Allergy and Infectious Diseases, a Government agency.

Can contraceptives cancel vitamins?

Women taking oral contraceptives showed greatly reduced blood levels of pyridoxal phosphate, a form of vitamin B_6, in the 144-woman studies of an Indiana medical team—Dr. Lawrence Lumeng, Dr. Robert E. Cleary, and Dr. Ting-Kai Li—reported in *The American Journal of Clinical Nutrition*. The subjects were divided in groups of Pill users and nonusers, with none taking extra vitamins during the study. Pill users had significantly lower blood levels of B_6 compounds than did nonusers. Besides blood tests, the doctors checked the women's uptake of tryptophan, an amino acid, with a test that reveals B_6 deficiency. They found that 80 percent of the women who had been taking oral contraceptives for six months or longer had abnormalities in metabolizing tryptophan. Because vitamin B_6 has been found to correct this problem, the Indiana doctors suggest that B_6 supplements may be needed by a great many women who take the Pill.

Disappearing cancers

Doctors were not claiming miracles when they met at The Johns Hopkins University Medical School to compare and study cases of spontaneous regression of cancers; they were on a serious search for ways that doctors could utilize what sometimes appears to happen by chance: disappearance or growth stoppage of diagnosed severe malignancies. Some patients have kept cancer at bay while separate medical problems such as severe infections were taking place. In others, extremely high fevers, starvation, and surgery reactions were credited with the withdrawal or destruction of a cancer. Most doctors at the conference felt that the majority of spontaneous regressions were due to the body's own immune system's fighting off abnormal cells. A major concern of the cancer specialists: that cancer patients never, *never* delay treatment in the hope that, somehow, the cancer will go away. The cases of disappearance are rare and, though unexplained, almost certainly have a medical basis. Medical researchers intend to discover it.

Booze views: they're unreal

The world looks different to alcoholics, according to Dr. Janet E. Mules, a Seattle psychiatrist. For one thing, they view some events that most people think very stressful—such as divorce, separation, death of a spouse, or loss of a job—as not very stressful or not requiring much change. But an alcoholic may exaggerate the stress of a vacation, Christmas, or a change in eating or sleeping habits. Dr. Mules believes that treatment of alcohol addiction should include helping the patient acquire a more realistic perception of life events and their effect on his drinking problem.

Rocky Mountain spotted fever—catch a tick to save a life

If a tick bites you, keep it; the tick's life (as a test subject) could save your own. Rocky Mountain spotted fever, an infectious disease with a 5-to-15 percent death rate, is on the increase; and the disease is not limited to the mountain region. In fact, this tick-borne fever occurs everywhere in the United States except Maine, Vermont, Alaska, and Hawaii. The disease can be treated by a combination of powerful antibiotic drugs, but the major problem has been accurate diagnosis.

Tests for Rocky Mountain fever used to take three to four weeks. Now a new test has been developed that takes only half an hour—but it requires finding the tick and sending it for laboratory analysis. The test's developer, Dr. Willy Burgdorfer at the Rocky Mountain Laboratory in Hamilton, Montana, cautions outdoor enthusiasts to be alert for ticks attached to the skin or scalp. Instead of crushing the insect or pulling it hard (which may leave infected mouth parts in the skin), pick the bug off gently with tweezers or light pliers. Then place the bug in a small bottle or pill container along with a bit of dampened tissue. Any physician can rush the tick to any state health department for testing or may airmail it to Dr. Burgdorfer himself. A phone call can then guide the doctor to effective treatment—or bring the good news that no treatment is needed.

What does Monsanto make?
Only the fiber.



What does Monsanto guarantee?
Everything:
Fabric
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Belts
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Zippers
Trimmings
Lining
Pockets
Padding
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Etc.
Etc.
Etc.

Christian Dior makes the impression.

Easy-elegance is back . . . in Dior's kimono-inspired tie-jacket, of fleecy Acrilan® acrylic. Underneath, a sensuous two-piece lounging pajama of Satin Remarque®, lightly frosted with lace. Both in the prettiest pink. P-S-M. About $32 for jacket. About $45 for pajama. At fine stores everywhere.



All Wear–Dated® clothes are guaranteed for a full year's normal wear, refund or replacement when returned with tag and sales slip to Monsanto.

Monsanto



JOE EULA 1974

HALSTON

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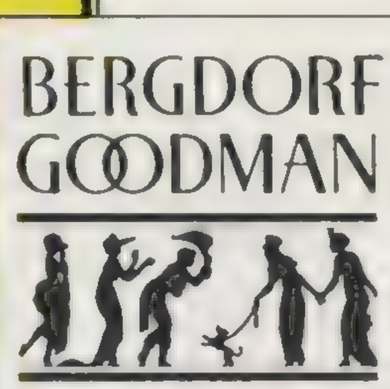
See page 252 for store listings.

A.C. BANG
Furriers To The Royal Danish Court. Established 1816.
333 Seventh Avenue, New York, N.Y. 10001

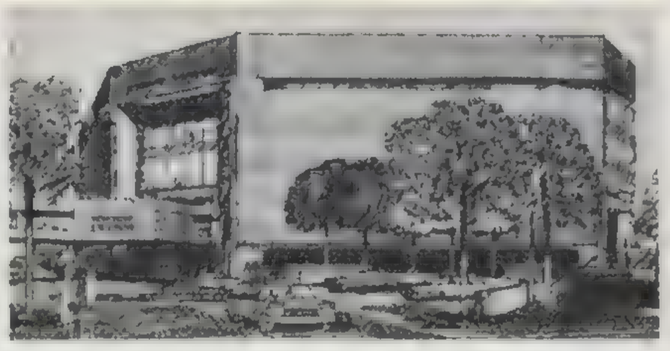
VOGUE BOUTIQUE

OCTOBER NEWS!

BERGDORF GOODMAN



WHITE PLAINS



Just opened . . . BERGDORF GOODMAN WHITE PLAINS! The first out-of-town venture of the world-famous Bergdorf Goodman-on-the-Plaza....

From a "purveyor of ladies' suits" at the turn of the century to one of the world's best stores (in the days when women would never dream of buying their clothes anywhere but Paris, they were devoted Bergdorf customers)....The secret and charm of Bergdorf's: the very best of everything, from extra-personal service to floors of the finest selection of merchandise around. AND NOW, WHITE PLAINS... not a branch store but a duplication of concept—with but one difference: B-G White Plains is housed in a modern and superbly designed structure. A 4-floor hexagonal building of pale travertine 'mid the rolling hills of Westchester County....The interior: a shine of glass, pale ivoried tiles, trees, and—most extraordinarily—a mirrored-glass skylight-roof filling the entire store with light and air through a huge store-length "well" around which the upper floors are galleried. Specially designed "shops" for Bergdorf star designers, Bergdorf GoodMAN, super-modern "Bodyworks" exercise studio, nifty espresso-restaurant where one is tempted to sit for hours surveying the delights—all that N.Y. has, and more!! Effect: LUXURY and the surprise of vast space and air... one can see the entire store from every floor, and looking up... the sky!

OCTOBER ALLURE...the B-G stars!



Givenchy/Nouvelle Boutique

The way to look... black velvet dinner suit, with short bias skirt... matching long skirt (for another time of evening!).

Halston

Super chic... smoky taupe Ultrasuede wrap coat and matching skirt.



Tiktiner

For day... shades of toast and seafoam tweed knit cardigan, matching tweed skirt, rosewood-color silky blouse.



Hanae Mori

Perfect dressing... navy and red jersey loose-sleeved dress, the top the reverse coloring of the skirt.

BiGi's Marimekko

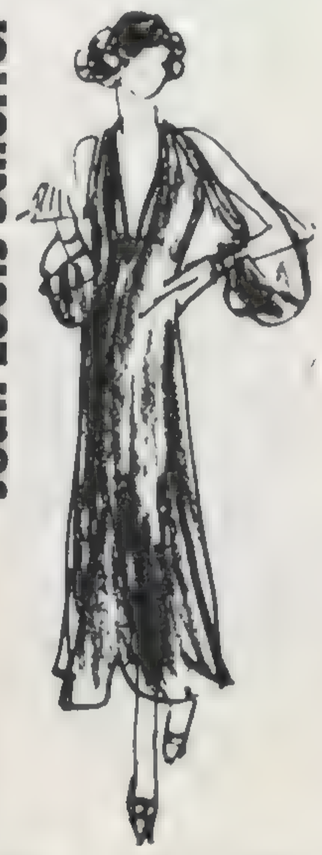
Charm... black cotton shot with cream-colored slashes, smocked top, loose-to-the-ankle dress for young-partying or any-age-at-home....





Leonard

Seduction... silk jersey dancing dress—taupe pleated skirt, shades of taupe on white printed halter.



Jean Louis Scherrer

Sexy... a slide of a bias black crêpe dinner dress!



Partos

Luxe... super-ample wrap coat of sable necks to wear under (for weather!) pale beige silk poplin "rain-shell."



Did you know...

Bergdorf Goodman N.Y. stands on the spot where the great Vanderbilt Mansion stood overlooking Central Park (above). ...**Only at Bergdorf's** can you find pure silk stockings (Queen Elizabeth is a customer!)....B-G is one of the few stores in the world where you can buy 16-button kid and silk-lined opera gloves (They'll only sell 2 pairs to a customer, the supply is so limited.)...and that has its own fur workrooms and fur designer-in-residence (Emeric Partos)....The staff of custom-fitters from the days of the famous custom-made salon now do all clothes alterations (chances are your hems are being taken up by a man who used to fit Balenciaga suits!!!)...**B-G is one of the rare stores in the world** where you can have gloves custom-made...where you can find Topaz Fox (pale amber into all shades of gold and touched with copper!)...where you can still have hats custom-made...where, in America, you can find in depth the most beautiful pure silk and lace handmade lingerie...where, if you're an especially loyal customer, you can request a private fur showing in your home no matter where you live.

Van Cleef & Arpels Boutique

Treasures...just a taste of the master selection of goodies: thinnest-woven gold compact, brown lizard-banded watch, bangles of tigereye, gold, and diamonds....



Bergdorf GoodMAN

Amid Saint Laurent suits and hacking jackets from England.... **Find:** classically pure camel's-hair robe!

DRAWINGS BY JOE EULA.
PHOTOGRAPHS BY THEO

EVERYTHING AVAILABLE AT BERGDORF GOODMAN WHITE PLAINS

BARBARA BERSELL.



THE OTHER STATUS SYMBOL

You want a fine fur. But you don't want a bulky fur. Or a fur that you seem to see on everyone else. You like to be a bit different. Perhaps even a little bit more dramatic. Well, Swakara broadtail lamb from South West Africa is the fine, flat fur that can give you that dimension of difference.

Swakara is being used by leading designers around the world. Because, besides being so beautifully soft and supple, Swakara is versatile enough so they can tailor it into trend setting, luxurious fur fashions for you. And the women like you who believe in creating their own status symbols.

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THE BEAUTIFUL ALTERNATIVE.

VOGUE OBSERVATIONS

Paris You saw it on the cover, you'll see it again in the pages ahead. But here, to give you an idea of the total impact: 23 versions of Saint Laurent's famous new-look chemise, snapped as it happened at his new salon on the Avenue Marceau. This way, no matter what you may have heard, you can see for yourself what it is—and what it isn't. It isn't like any chemise you've ever seen before—it has a dash of frontier, of peasant-dressing, a touch of little-girl . . . a little mystery! And it isn't a dress that's going to hide a thousand flaws. The thin, soft fabrics (seasonless fabrics—challis, wool, voile, crêpe, georgette, silk velvet, crêpe de Chine) never stop moving: one step . . . and the whole body is revealed! It is a breath of fresh air—irresistible!—and it's going to make you want to be in a dress again! If not one version, then another. (Because the other thing that comes clear in the whole picture is that it's not one dress but many—and it has something for everyone.)



Day

Always, the thin wool prints. One-piece,
two-piece, loose or belted. Top-of-the-calf length. With a high-heeled strapped shoe . . . or a boot.



Late-day, easy-evening

The length: bottom-of-the-calf to inches above the ankle . . . with a high-heeled slipper.



BILL CUNNINGHAM

Evening

Longest!—ankle-length, or to the floor—and often looser (the prettier to move around the body . . .)



Why the rich look different from you and me.



There is a polished glow certain women possess that goes beyond expensive clothing or the confidence born of wealth.

Rather, it speaks of pride and relentlessly disciplined care.

Nowhere is this more evident than in their skin. Seemingly ageless and certainly radiant, theirs is truly gifted skin. Endowed not so much by nature as by unwavering care with such very fine beauty treatments as Orlane alone can perhaps now offer.

First discovered by these very women on their trips to France, Orlane's extraordinary collection soon became an indispensable part of their beauty regimes.

Needless to say, it was almost no time at all before Orlane enjoyed as renowned and celebrated a reputation here in America as it had for so very many years on the continent.

Today, the entire Orlane collection is now sold by trained consultants at finer stores throughout the United States, as well as Europe.

Super Hydratante B21: An extraordinary night moisturizing cream that helps your skin retain vital moisture it would normally lose.

Specially formulated with unique and costly ingredients, Super Hydratante will balance the moisture level of your skin while imparting a radiant glow to your complexion. $45.00

ORLANE.

An advantage shared by the world's most beautiful women.



Orlane, 680 Fifth Avenue, New York 10019, Paris, London

Vogue's
Point of View
October
1974

For want of a lipstick, a look was lost... or, how come Vogue's first American Beauty Collections

If you've ever tried on a new dress when your hair looked dreary or your eye makeup off-color or your lipstick chewed off or your nails undone, you already know how come—the dress hasn't been invented that could survive an indifferent makeup or nowhere hair. The color you put on and around your face—and how you put it on—has as much to do with fashion as the clothes you put on your back. More, in fact. Because, frankly, you can be in your underwear, and if you look in the mirror and like what you see, you are going to feel great and almost anything you put on is going to look great.... It's the way fashion works: first your looks, then your clothes. Which is also the order of news in this issue: beginning on page 174, the American Beauty Collections. And on page 184, we all go to Paris—and Italy—for the high points in the new Couture Collections.

VOGUE NOW

GERALD FORD: A WORD OF APPRECIATION

History is inscrutable; and no one can say how the Administration of the 38th President will end. But, before the memory of its first days is overlaid by asperities to come, let us declare at once how admirably it began. In a few days, almost in a few hours, Gerald Ford dispelled the miasma that had hung so long over the White House; and the sun, so to speak, started shining in Washington again. He did this because he acted according to his instincts and because he is a man whose outward demeanor expresses his inner being. He is (thus far) exactly what he appears to be: a plain chap from Grand Rapids, open, unaffected, decent, dependable, patriotic, who finds himself in a quite unimaginable situation and means to do the best he can.

The aplomb with which he moved into power indicates a man at ease with himself. He is not an actor impersonating a President against a painted backdrop of history, like George C. Scott's Patton posturing in front of the vast American flag. Because he has come placidly to terms with his own limitations and strengths and holds both in perspective, he feels no compulsion to play roles or make grandiose historical claims or to deceive others and himself.

At ease with himself, he is at ease with others, too. Nelson Rockefeller is a strong appointment and it took a man who does not feel threatened by other strong men to make it. And it took that same inward security, on top of a natural kindliness, to come out even for limited amnesty before the Veterans of Foreign Wars. He likes face-to-face dealings, straight talk, working things out. He does not take disagreement personally nor equate dissent with disloyalty. He does not think that every man's hand is against him, does not suppose himself the target of plots, is devoid of self-pity. As he has remarked, he has had many adversaries but no enemies. He is a robust partisan, but seeks only to defeat the opposition not to destroy it. His White House will have no Enemies List.

We thank him first of all for leading the way in the restoration of confidence in our politics. We Americans have fallen into the bad practice of looking down on our politicians. Some deserve it, but the habit can be carried too far. There was wonder when the House Judiciary Committee turned out to be a group of conscientious, intelligent, weather-beaten people of quiet eloquence, working hard at their jobs. Gerald Ford, who served more than a third of his life in the House, is cut from the same cloth. He will bring the same virtues to a more conspicuous stage.

We thank him for specifying, with fine tact, what has brought the Presidency so low—for saying to our own time and to posterity what the disgraced President had refused to say to anyone. "Truth," Gerald Ford said, "is the glue that holds Government together, not only our Government but civilization itself." And "there will be no illegal tapping, eavesdropping, buggings, or break-ins by my Administration." And "I...hope never to see the day that I cannot admit having made a mistake." And "I expect to follow my instincts of openness and candor with full confidence that honesty is always the best policy...."

We thank him for reminding the country that the Presidency is not a job to be discharged in imperial isolation and that the President must be "the people's man." We trust he will remain faithful to his own instincts; that he will never cease, in Lincoln's words, "to take a bath in public opinion"; that, like his best predecessors, he will keep his office door open, as he has already promised to do, and remember that accessibility is a basic part of accountability.

We thank him for transforming the atmosphere in Washington and for reminding the nation of the sturdiness of its traditions. We thank him for making it possible for Americans to start believing in their government again. Of course atmospherics are only the preliminaries. The hard test will come when he takes on the issues—inflation and unemployment, racial justice and poverty, peace and war. Then the arguments will commence, and the difficult days will set in. But I imagine that he will enjoy the arguments and, like our best Presidents, learn from them. In the meantime, the nation owes him a debt for the style in which he has begun. Wherever this Presidency ends, I hope the President will never forget that stunner of Emerson's: "Nothing astonishes men so much as common sense and plain dealing."

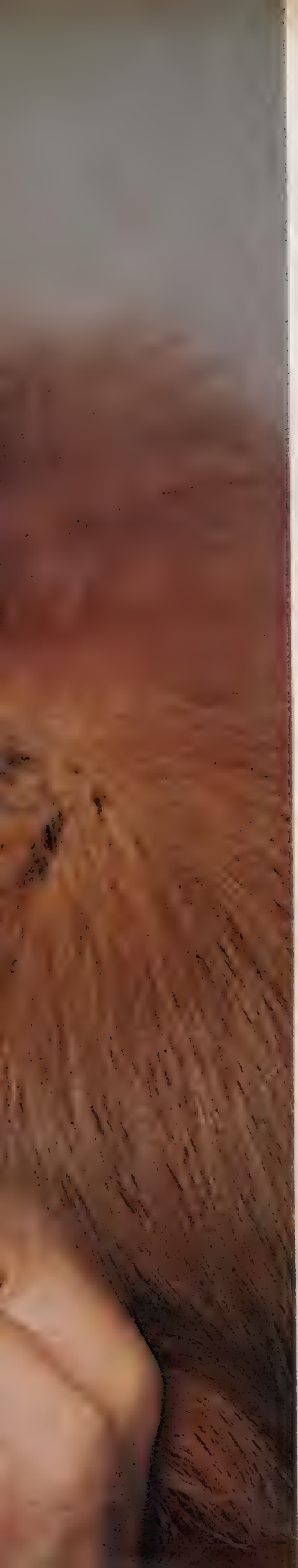
BY ARTHUR SCHLESINGER, JR.



Silk screen
(made from a photograph by Harry Benson)
and acrylic on canvas.

President Ford, painted especially for Vogue by Andy Warhol.





Brand new truth this fall:
Your Makeup is now
as important as your Shape.
Vogue's Beauty and Fashion Editors
report for you
the news you have to know
about the

American Beauty Collections

BY SHIRLEY LORD

This fall's look (seen *left)* shows how the balance of power is shared equally among a face bright with color, hair that gleams as if it had just been polished, and clothes as subtle as this fall's clothes happen to be. The face scores with the brilliant makeup colors (here, by Way Bandy) that we feel are crucial . . . each one unmistakably vibrant, whether at lip, cheek, or eye level, reinforcing the luxuriant effect of the red fox collar, establishing the character of the crepe de Chine dress. The "hair" here is man-made by Kanekalon in a wig designed by Alexandre for Yves Saint Laurent's collection, but it does demonstrate the sheen and burnished look all blondes, brunettes, and redheads can wear this fall with maximum good results.

FRANCESCO SCAVULLO

For the first time (and not the last), Vogue's editors this month choose for you the best makeup and hair colors to wear this fall, chosen from literally thousands available in stores across the country. Every shade of every lipstick, every eye shadow and nail enamel came into the Vogue offices to be evaluated and compared in the light of this brand new truth: **your makeup is now as important as your shape . . .** is instrumental in delivering the look you want your clothes to achieve this fall, for with muted colors and looser shapes on the body, the face and hair have to take their share of the responsibility for any look to be totally effective, A.M. and P.M. For years we've reported the fashion news, selecting from the American and European Collections the best, most wearable clothes, always clothes with a meaning for everyone. Now, it's time to make a full-scale report on the Beauty Collections . . . not only because makeup has never been so pertinent to fashion but because makeup has also never been more effective. New textures mean makeup improves the skin as it colors it. New textures boost the pigments of every shade to create major color impact. On the next eight pages we show the **18 colors** we feel are key—6 each in the lip, eye, and nail categories—plus 6 ways of delivering the hair color that's so much a part of the fall story. All this not only for the sake of your face but for your **total look** to swing into fall with the best, most lively rhythm. . . .

YOUR Lips

Here, the six lipsticks we think have the sizzling color-power and incredible texture needed on the face this fall

The hottest color on the face this fall should live on the lips with no uncertain feeling, for the lip look to aim for is vivid, even flamboyant, putting subtle in the shade where it belongs this season (the clothes are subtle enough, without makeup following suit). The six versions of vivid shown on the right are all calculated to make statements. They are diverse, but they are related, not only by their mutual purpose but by their extreme clarity (nothing murky or maybe about them).

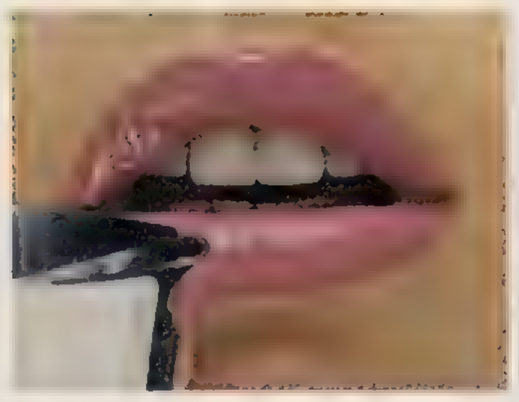
Why these particular six score is because of their sense of brightness, as well as their essential color value, a brightness that comes from great texture boosting pigment to its fullest extent in the lightest shade (Eve of Roma's Patina Cocoa) to the darkest (Charles of the Ritz's Plum Cordial), the truest red (Elizabeth Arden's Wayward Red) to the most dashing (Charles Revson's Crystal Red for Ultima II), the deepest (Estée Lauder's Cherrywood) to the fruitiest (Charles of the Ritz's Creme de Rosé).

Any of these six we feel will take you through the fall well equipped; but if you prefer your color glossy, the two Ritz shades from the RealColour for Lips line are the glossiest, color being dispensed from a finger-sized tube, spreading evenly, easily, and lasting much longer than most glosses, because of the high concentration of pigment. Charles Revson's Crystal Red offers spectacular sheen with a gel formula that concentrates on texture and durability. This time the color comes with a brush on the spot in its own mirrored case. For shine without so much sheen, our three remaining choices, Patina Cocoa, Cherrywood, and Wayward Red are all lipsticks, undoubtedly still the way the majority of women like their lip color today—feeling a lipstick is the most transportable and reliable. Simple tips for best results: small lips look larger, more eloquent when they're outlined just outside natural lip line, filled in with a bright, light gloss, more in the center than at the sides. Avoid dark colors, for they emphasize small size. The reverse works for lips that appear too full—they should use deeper or darker shades.



KEITH TRUMBO

Plum Cordial by **Charles of the Ritz,** a RealColour for Lips (opposite, too)



Cherrywood by **Estee Lauder,** burnished pink in a Re-Nutriv Rich Rich Lipstick



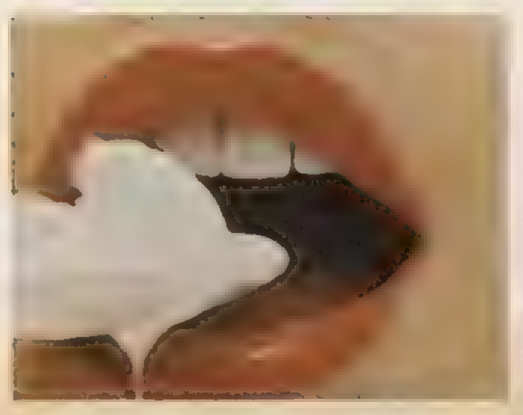
Crystal Red, an Extra-ordinary Gel Lipstick by **Charles Revson for Ultima II**



Cocoa by **Eve of Roma,** perfect with furs, browns, beiges



Wayward Red by **Elizabeth Arden,** a true red with built-in brightness



Creme de Rose by **Charles of the Ritz,** the richest color and gloss yet

HELMUT NEWTON



AMERICAN BEAUTY COLLECTIONS

YOUR Nails

We pick six undiluted shades, both vivid and spicy, to make your hands part of your whole look for fall

Nail colors this fall are determined to bring a flash of lusty, undiluted color to a look, color that is often missing in the clothes. With black especially, nail enamel in brilliant red or bitter coral looks terrific (think black velvet, pale hand, deep red nails—it's a great score), while brown, grey, dark blue, and dark green all sharpen up when "well-kempt" hands wear a striking pink on each nail. There's nothing wishy washy about fall colors in the nail department (or in any makeup area now), and there's plenty of evidence to back up the news that many were created specially to complement fall clothes—they do—livening up mohairs, tweeds, and Shetland sweaters.

The six nail enamels here are spicy and vivid, working with most skin tones. Bright reds or pinks look good on white skin, while taupes or bronzes show off a tan better, plus working well with Black skin.

Tabasco by Germaine Monteil is basically a russet red, but it's also spicy. Mahogany Red by Estée Lauder is part of a new enamel collection called Countrywoods that works with a touch of brown in many bright shades, all based on the fall clothes she feels carry a distinct country-in-the-city feeling. No woman should be without the all-time winner, straight, glorious red, which in the case of Elizabeth Arden's Red Door Red is all it should be and more—the formula is so smooth, you could describe it as power steered. Just as there's an affinity between the three colors just described, all in the red-with-spice class, so there is between the other three . . . and Raisin Toast by Charles of the Ritz acts as a liaison color between the two groups, from distinct red to rose, still keeping the new note of spice. The other two colors in the rose family are also compelling, Rose Désuet by Christian Dior is soft, yet deep, while Cherry-Wine by Revlon's Natural Wonder is actually a brilliant fuschia. Yolanda at Charles of the Ritz Salon likes to use Raisin Toast on short nails, leaving a minute hairline at the top, a tiny moon at the bottom—all to give an impression of length, while Nina at Elizabeth Arden prefers to give all over paint jobs of Red Door Red.



KEITH TRUMBO

Rose Desuet (Old Time Pink) by **Christian Dior** is pinker than pink . . .



Raisin Toast by **Charles of the Ritz** provides the link between pink and red—with a touch of spice



Mahogany Red by **Estee Lauder** was devised to work with the muted tones of fall clothes



Tabasco by **Germaine Monteil,** as the name suggests, is the spiciest red of all



Cherry-Wine by **Natural Wonder** isn't so much a cherry as a brilliant fuschia



Red Door Red by **Elizabeth Arden** *(opposite,* too) a show-stopper, especially with black velvet

HELMUT NEWTON

Opposite: Concord watch and other jewelry at Van Cleef & Arpels



AMERICAN BEAUTY COLLECTIONS

YOUR Hair

Hair coloring must add light, luster, must not be drastic, must work with skin tone. Here, six ways to new color that we feel give best results

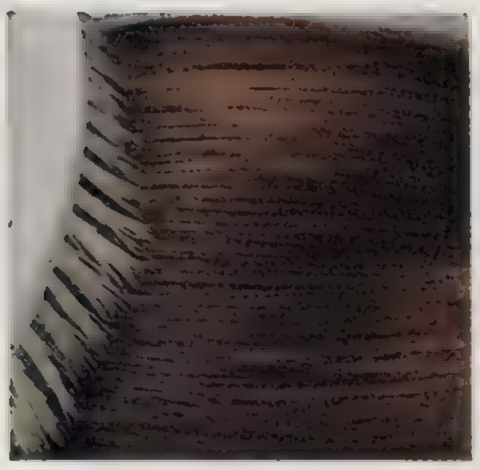
Coloring hair today is a far cry from the all-change onslaught of the past, because hair care has to be part of the program, and every colorist knows it. We feel the idea that works best is to use one of the many techniques available to improve upon nature in the most natural way, adding warmth where there's lackluster; highlights where natural color is flat, dull; lightening, darkening, or reddening whenever skin tone demands it. On the right we show 6 ways to hair color that we believe give good performances consistently. We believe in the shampoo-in way to color hair, such as L'Oréal's Preference—the Golden Blond 8g shade used on light-to-brown hair will produce the warm blond look seen in the big picture *(right)*. We believe in double-process products packed with conditioners like Clairol's Naturally Blonde, where hair is first lightened, then "toned" to one of the many colors on the toner chart. We urge a rush of russet, mahogany, or warm red highlights this fall for everyone, except the natural blonde—she's lucky enough already. Clairol's rinse-in, rinse-out Perfect Picture will highlight if hair is light brown (also known as mousy)—the shade to bring red into your life is Sparkling Copper. Using the new Amino colors from Redken, Leland Hirsch, their national hair-color consultant, demonstrates two more hair-coloring choices on the right, hair painting and super-streaking, using first Amino's Deep Auburn (a favorite hair color this fall) to deepen dull brown hair, then "painting" strands with Redken's Kool Blue Oil Lightener, to thread lights all over. Super-streaking employs a totally new method, using plastic cups to capture strands of hair all over the head, the formula then being dropped into each cup so that constant color is achieved right down to the scalp. Both hair painting and super-streaking not only add highlights to the hair, but give it constant shimmer as it moves . . . pretty.

This page: Coloring and hairstyling by Leland Hirsch and Michael of Nubest and Co. of Long Island. *Opposite:* Smoky-blue lace bra and bikini by ddduds. Bra (about $5) and bikini (about $4), of nylon. At Saks Fifth Avenue; Higbee's; J. P. Allen; Neiman-Marcus. Photographed in the apartment of Baron and Baroness de Mareuil. Accessories, next to last page.

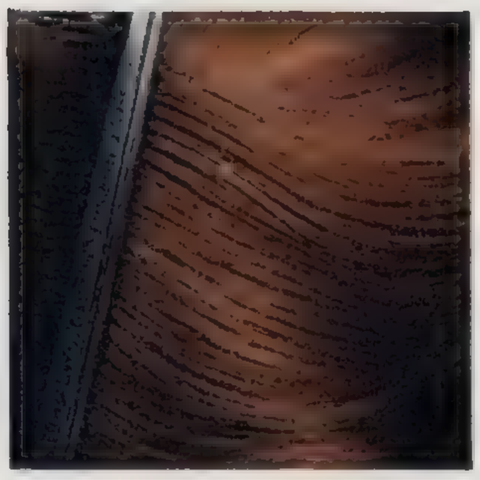


KEITH TRUMBO

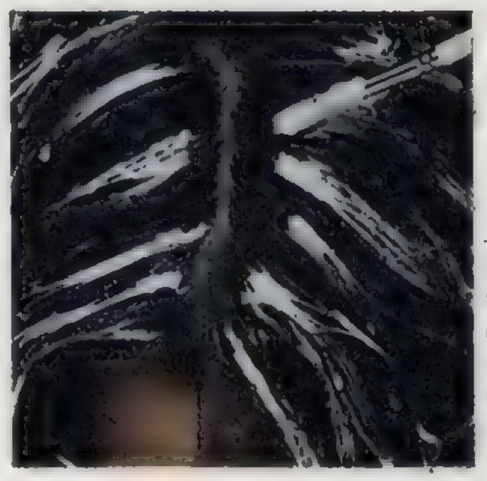
Shampoo-in color cleanses as it tints; is easy, quick—always lasting longer than a rinse



Highlights on dark hair are easy to come by—with rinses, semi-permanent and "permanent" products



Red, russet, mahogany, deep gold—these are the hair colors that help to give clothes emphasis this fall



Hair painting with a brush dipped in lightener delivers the most delicate highlights



Super-streaking uses tiny cups to capture hair and lightening formula together for all our highlights



Unless hair is naturally light, blondness is a commitment, needing constant maintenance

HELMUT NEWTON



AMERICAN BEAUTY COLLECTIONS

YOUR Eyes

We like shadows that create shadows like the six here, warm, deep, mellow—plus gold and silver with never-before texture and shine

With hats, veils, and clothes all of a tone, the eyes—already more than holding their own in the makeup arena—need MORE makeup this fall to give them still greater definition. Base, cheek contour, and lipstick are all really aides-de-camp (important nevertheless) because eye makeup governs the way a look is going to turn out. *More* eye makeup needs more skill (more practice)—because "more" can be dangerously interpreted to mean overdone, unnatural, and unattractive.

Texture has always been of paramount importance as far as eye makeup is concerned, as important as the color itself —because the skin at eye level is so thin, products can crumble, crease, or smear. Powder is easy to work with. It isn't as smudgeable as liquid or cream, brushes on smoothly, and can usually be used dry or wet for intensification of color.

Brickstone, one of the most satisfying velvety browns we've seen in a long time, comes in pencil form (known as an Eye Color Stick by Estée Lauder), a fat, luscious pencil, delivering plenty of color, no scratchy little strokes. We love Plum Violet, too, a transparent cream that imparts a lot of creaminess with the plum, called a Moisture Blend Eye Color by Polly Bergen, because it is moisturized. We love silver for fall—day and night—and Helena Rubinstein's version—Old Sterling, a luscious splurge of cream that looks more like pewter than silver, but still lights up the eyes in a second. Love's piece of silver is called White Smoke in their Creamy Eye Polish . . . the polish part of the name is absolutely right, for it polishes on and leaves a flash of silver behind. For highlight, Shiseido's Pink Pearl packs a shimmer that has the knockout quality of a shooting star . . . one touch under the brows affects total eye makeup advantageously. If top billing goes to gold these days, the show-stopper has to be Charles Revson's Pure Gold for Ultima II, one of his Gleaming Patina Shadows and a total integration of gold pigment and pearl, giving the eyes the best chance to dazzle they ever had.



KEITH TRUMBO

Plum Violet Moisture Blend Eye Color Creme by **Polly Bergen,** meant for making moods



Pink Pearl, a razzle-dazzle highlight that can be used all over the lid — by **Shiseido**



Brickstone, an Eye Color Stick by **Estee Lauder,** great to draw with . . .



Pure Gold Gleaming Patina Shadow by **Charles Revson for Ultima II** (opposite, too)



White Smoke for **Love's** Soft Eyes Collection — really a fine silver



Old Sterling by **Helena Rubinstein** — to color the eyes and treat the skin, too

HELMUT NEWTON



Out of the Couture

Saint Laurent is the key—
the force majeure!
More than any other
designer, he affects
the way we dress,
no matter who, where
or what means. It
isn't only that his
is the most
modern, clear-cut
view of the look
of a woman today. It's
that he can put
over his view with
such style and
authority—with such
conviction—that
eventually, in fact
or in spirit, everybody
wears Saint Laurent.
This year, for instance,
when no one
was thinking dresses,
he did a dress,
(see, next page) and
women everywhere have
already begun to think
dresses again....
And when he wasn't doing
dresses, he was changing
the whole look of
fashion at night...he
took out all the pomp and
put in all the glory...
he did it in velvet
and this is it
...the new chic!



have come three things that are changing fashion—
a dress, a fur, a new chic!

FRANCESCO SCAVULLO

Left: Saint Laurent's black velvet dinner suit—the femininity of his lean, shorter, tailored jacket; the longer length of the skirt; the surprise of a ravishing little white crêpe de Chine blouse underneath. Sexy, sophisticated—the new chic at night! Suit, Leonard velvet; blouse, Abraham silk. To order, I Magnin. Hair, Alexandre, using a wig of Kanekalon. Makeup, Way Bandy. *Opposite:* His black velvet pillbox with a fluff of organdie flower tilted over one ear, with his new jewel jacket and black trousers . . . no message. Just charm—it's what Saint Laurent is about.



The Saint Laurent new-look chemise, left—his view of dressing in dresses at night: the tiny print crêpe de Chine in grey on navy . . . the long, full sleeves held tight at the wrist . . . the soft-tie top with tiny little tucks to the top of the leg, and the skirt falls to just below the calf. Over it, his wonderful on-the-body cardigan in navy chenille and blue-heather crochet, with an ostrich boa for extra flirt . . . the look of the year for easy-evening! Dress, of Abraham crêpe de Chine. At I. Magnin. Cardigan, to order, at I. Magnin.

The new-look chemise for day, right—the perfect dress under a coat! His thin, soft, beautiful challis print in shades of Bordeaux, pink, and lavender—a soft tie at the throat, the entire torso tucked and released to the top of the calf . . . under his great new smock coat in Bordeaux wool. Dress, of Abraham wool; coat, of Moreau wool. To order, at I. Magnin. Both pages: hair, by Alexandre; makeup, by Way Bandy.

FRANCESCO SCAVULLO

This is it! — Saint Laurent's famous new-look chemise — the biggest news in Paris. The biggest fashion news in years. It has nothing to do with the old-fashioned "sack chemise." It has to do with cutting that reveals the body and with soft, thin fabrics that move on the body...and it has to do with charm.... And it isn't just one dress — he did it many ways (you'll see 23 versions in this issue alone; some here, others on page 169)....He did it in different lengths for different hours...in different widths. He did it as a one-piece dress ...as a two-piece dress. He did it loose, or pulled in at the waist with a crush of suède. Sometimes as a smock with a little yoke; or sometimes soft-collared and tied like a blouse. Sometimes with a lifted waist...with a flounce...with fine pin-tucking. He did it, period...and suddenly every woman in the world is thinking dresses again.



The Saint Laurent new-look chemise at night, his use of velvet at night—symbols of a whole new way of dressing for evening

The black crêpe de Chine—the prettiest black dress in town. *left*—the little ruffle around the neck, the lifted waist, the flounce just to the bottom of the calf. . . You can practically tell time by Saint Laurent's lengths—the later, the longer . . . and looser (the charm is in the way it moves around the leg!). Gandini silk dress, to order at I. Magnin. All accessories, Saint Laurent. Kanekalon wigs, both pages, combed by Alexandre.

The ultimate extension of his little black velvet dinner suit, *right*—arrow-narrow to the floor. The small single-breasted jacket with a flare of shiny coq feathers around the face and—unseen here—the most beautiful blouse: narrow bands of black net, black satin ribbons, rhinestones. Absolutely, utterly simple . . . and terrifically effective. It's what the new dressing at night is all about! Suit, of Leonard velvet (and blouse, not shown), to order at I. Magnin.

FRANCESCO SCAVULLO





COUTURE HIGH POINTS—ITALY/PARIS

The biggest fur news ever—worked like fabric, weightless as fabric ...but what fabric!



Fendi, *left—*
Unlined fur!—of all the spectacular things that happened to fur this year, the unlined furs at Fendi were the most—the most supple, most weightless, most incredible—fur as you've never seen fur.... Unlined mink, unlined squirrel, unlined broadtail—dressed like fabric, light as fabric, (layered like fabric!)—like slipping on a kid glove. And this was *the* marvelous coat—unlined glossy black summer ermine—it swings like silk! Over a matching fur vest, a long, soft gathered skirt of black wool jersey, and boots—right for this length. Coat and vest, of dyed summer ermine; skirt, Bises fabric. Mario Valentino boots.

Givenchy, *right—*
Fur as a chemise!—the Givenchy show-stopper. Silk-supple olive-green broadtail eased into a soft, body-skimming dress (his new chemise shapes were the narrowest in Paris, and the length—his going length—two inches below the knee).... With his green silk scarf, green suède gloves, green suède-and-leather boots—the tones, the textures... the line never stops. Dress, of dyed Swakara broadtail lamb from South West Africa. Hair, Jean Louis David.

FRANCESCO SCAVULLO

COUTURE HIGH POINTS—PARIS

In a great coat year, the fur-trimmed coat is key—news over thin, thin layers



Dior, *left*
The look of the collection—the oversized look: everything scaled a little bit larger—a dropped shoulder, a loosened sleeve—even on crêpe de Chine dresses. Here, Marc Bohan's fur-trimmed chopped coat in a beautiful beige whipcord with an extravagance of Russian marmot. Over a small, Norfolk jacket in matching whipcord and soft-tie challis dress in one of his wonderful tiny prints—bright blue, beige, camel, and crimson. Whipcord by Besson; wool by Abraham.

Ungaro, *right*
Nobody—but nobody—does layering like Ungaro. And this year, he outdid himself! Here, one of his best looks starting with the fur-collared coat—narrow, straight-falling, in a woven stripe of grey-tan-brown alpaca with a largesse of silky taupe fox. Underneath: the treasure!—the small, printed challis blazer—pale green, apricot, butterscotch on brown . . . soft-tie crêpe de Chine shirt in a smaller matching print . . . tan tweed trousers. This is where you really see the genius of Ungaro—all this sliding of things over things without ever giving a feeling of clothes being piled on. Everything blends—no contrast, no bulk, nothing heavy-handed—it is the most extraordinarily subtle kind of putting together. Perfection! Lanbe fabrics. Hair, Jean-Louis David.



COUTURE HIGH POINTS—PARIS

The news in coats—a marvelous turn to fur!



Givenchy, *left*
The surprise!—Givenchy's wonderful, forest-green-dyed fox overcoat with camel-fox chevron stripes, a big notch collar—an easy, ample coat with enough room to really wrap up in. With a green leather dress, green suède boots—the height of casual luxe.

Ungaro, *right*
Fur collars were all around Paris and the best—the newest looking—were at Ungaro. Here, his full, rounded, rolling collar of Bordeaux fox on a Bordeaux leather trench coat with a thin quilted lining. Underneath, one of his perfect little prints—black with Bordeaux and pink flowers—scaled small for the soft tie crêpe de Chine shirt, larger on the challis skirt. You won't find a better example anywhere of practical chic—this is a smashing look for day, for easy-evening, for cold. Shirt and skirt, Lanbe fabric. Hair by Alexandre.

FRANCESCO SCAVULLO



The Russian tunic, the unlined fur, the violet jacket— the news is in the tops!



Galitzine, *left*
The news was her Russian look. And the essence of it were the tunics—the most perfect tops you could wish for! Here, in lichen-green charmeuse, rounded with little tucks on the shoulder and tied with a bias scarf. The way she showed it: brown tweed pants, three strips of belt in beige, green, and gold; a "Russian" hat of suede and mink. The detail, the luxury, the completeness of the look—pure Galitzine. She gives a woman a whole atmosphere of dressing. To order at I. Magnin. Silk charmeuse by Stucchi. Tweed by Lanapon. Hat designed by Galitzine; made by Volpi. Boots by Mario Valentino for Galitzine.

Fendi, *right*
The newest fur jacket!—the sensational unlined Fendi fur jacket in natural cocoa-brown broadtail. The suppliest—and now the lightest—fur. It just wraps on the body like a little silk kimono. For day, with a wrapping of cashmere muffler, soft brown flannel skirt, shining black boots—terrific! Jacket of cocoa-brown dyed Swakara broadtail lamb from South West Africa. Boots by Mario Valentino for Fendi.

Valentino, *far right*
In a year of muted, dusky colors along comes this charming suit with a little double-faced jacket in violet. And a violet-and-brown silk print blouse, brown turtleneck and brown tweed skirt—clean, rich, beautiful colors used together in the most effective way. It couldn't be fresher—the most relaxed look ever of a Valentino collection! Wool by Taroni. Silk by Bises. At I. Magnin. Copy to order at Lord & Taylor. Jewelry: Correani for Valentino. Dal Cò shoes, for Valentino. Hair, Jean-Louis David; makeup, Way Bandy.

FRANCESCO SCAVULLO



Something different is happening at night...

It's a whole other category of dressing. Even for a small, casual evening, it's a complete turnaround from day—not just a question of adding evening accessories to a basically daytime look, but of changing into something more glamorous, more out-and-out alluring . . . something different.

the blouse at night

A NEW VIEW

In a season of glamour, the most glamorous blouse!—Karl Lagerfeld's ivory crêpe de Chine, *opposite*, opened to show a beautiful length of back, with bell sleeves, a scattering of pearls. Here, over an ankle-length bias crêpe de Chine skirt, the waist tied in black satin, clipped with a jewel—it's the difference between day and night. Blouse and skirt, by Karl Lagerfeld for Chloë. Both, of silk, about $750.
At Henri Bendel; Lou Lattimore; Charles Gallay. The perfect jewel touches—diamonds, gold, and rubies—all, M. Gérard. Hair, Mod's Hair; makeup, by Thibault of Carita. Eyes shaded with Pure Gold, from Ultima II by Charles Revson.
Photographed from the Bar Panoramique, Hotel Concorde-Lafayette, Paris.

HELMUT NEWTON



SOMETHING DIFFERENT
IS HAPPENING AT NIGHT

...and it's the tops!

A BEAUTIFUL NEW CHIFFON BLOUSE IS BLOWING YOUR WAY...

softer, fuller, romantic! *Left*, John Anthony's white silk chiffon blouse with its own bias scarf—the perfect top for all your skirts and pants. Here, tucked into satiny black pants and worn with a long rope of thin gold leaves. Silk blouse and pants of Qiana nylon, about $350. Mid-October, at Elizabeth Arden Salons; Nan Duskin; Jacobson's; Marshall Field; Stix, Baer & Fuller; Neiman-Marcus. Gold rope, bracelets, and rings by Zolotas. Trifari earrings.

DELECTABLE!

The romantic, full-sleeved blouse from Oscar de la Renta, *right*—black chiffon edged in black lace and peplum-tied with satin ribbon over satiny black pants. Blouse, of polyester (Kabat Textile fabric with lace by Gucker & Goldstein). About $85. Polyester pants, about $95. Martha; Halle's; Balliet's; Sakowitz; J.W. Robinson; El Palacio de Hierro, Mexico City. Bracelets and rings by Zolotas. Earrings: Peter & Peggy for P.C. Designs. Both pages: hair, Mod's Hair; makeup, Dominique Bertola of Orlane. The room with a view—in the Paris Hilton.



A TOUCH OF GLITTER

On a [illegible] jersey pyjama, [illegible]e, the surprise of stripes of [illegible]rex on top—Geoffrey [illegible] shirt and [illegible] pants [illegible] [illegible]yle. [illegible] Fabric. About $325. At Saks Fifth Avenue; Nan Duskin, Dayton's, Neiman-Marcus.

A SMALL, CLASSIC PRINT... WITH A TWIST

Navy-and-white pindots with navy flowered borders, *right*, on a pyjama of fluid georgette—a small, quiet, sensational way to show up for dinner at your place or theirs. To wear with gold touches—narrow belt, naked sandals (*the* touches for evening this year!). Silk-and-nylon pyjama by Surjit and Adarsh Gill for Saz. About $260. At Evelyn Byrnes; Nan Duskin. Both pages: hair by Mod's hair accessories next to last page [illegible] the Hotel Concorde-Lafayette, Paris.

HELMUT NEWTON

SOMETHING DIFFERENT IS HAPPENING

...and the pyjama is it!

SOMETHING DIFFERENT IS HAPPENIN

the new look of black at night



A NEW LUSTER

. . . that turns the look of pants and tops, *left*—black satin pants with a super, narrow fit; a jewel of black glitter sweater. And the news of a black satin kimono to wrap over both—terrific way to dress for a restaurant/theater evening. Donna Karan for Anne Klein. Pants, about $96; kimono, about $170. Both, of acrylic and acetate. Rayon-and-Lurex sweater, about $45. Saks Fifth Avenue; Joseph Horne; Higbee's; H. & S. Pogue; Jackson Graves; Swanson's; Frost Bros.; May D&F.

A NEW FEMININITY

Adolfo's small, shaped coat, *right*, ultra-pretty, ultra-sophisticated. Silky black jacquard crêpe with black fox collar and cuffs, side-wrapped over a matching blouse and pleated skirt—the perfect turnout of an evening coat. Of Arnel and nylon (Fisher & Gentile fabric), with Polish dyed-black fox. About $950. At Saks Fifth Avenue. Hair, Mod's Hair; makeup, Dominique Bertola of Orlane. Photographed in Paris, at La Tour Perspective. Accessories, next to last page this issue.

HELMUT NEWTON



SOMETHING DIFFERENT IS HAPPENING

when you go out at night...

THE PERFECT RESTAURANT DRESS

Halston's bias-cut ivory jersey—the soft, fluid dress—full sleeves held at the wrist, a full skirt that swirls and billows about the leg—one of the prettiest dresses anywhere! Pretty touches with it: the narrow gold lizard belt, gold sandals. Dress, of Pomezia rayon matte jersey. About $340. At Lord & Taylor; Rich's; Martha, Palm Beach, Bal Harbour; Jacobson's; Sakowitz; I. Magnin.

THE LOOK AT NIGHT!

The new look of makeup—of dark, vivid, glossy color on the mouth and shades of silver for eyes....The look of silky white fox pulled up around the face—the most flattering way to be in fur. And the soft look of beautiful silk print crêpe de Chine scarves wrapped at the throat. Scarves from Bottega Veneta. Makeup from the Color Collections: Charles of the Ritz Plum Cordial RealColour for Lips; Helena Rubinstein's Old Sterling eyeshadow; Love's White Smoke Creamy Eye Polish. Fashion details, next to last page this issue.

HELMUT NEWTON

NEW WAY TO BE IN A SWEATER AND PANTS

The small, ribbed pullover in silvery knit with gleaming pale-grey pants—not just another take on your grey flannel pants/grey cashmere sweater, but a whole other way of dressing for evening, a whole other mood. In the same mood—the white fox jacket (shown *left)*—if you owned a fur like this, you'd wear it night after night with everything! Picato turnout. Acrylic-and-metallic sweater, about $25; pants, of Trevira polyester, about $40. At Bloomingdale's. Both pages: hair, Mod's Hair; makeup, Thibault of Carita. Accessories, next to last page.



SOMETHING DIFFERENT IS HAPPENING

the longer, little black dress at night

SIMPLE, SEDUCTIVE BLACK

The covered black dress from Lanvin, *left*—the most feminine! Wool crêpe with a narrow-fitting top, narrow sleeves, then the swing of a bias skirt to just above the ankle . . . and the flirt of a black silk rose at the neck. About $495. Bergdorf Goodman; Garfinckel's.

THERE'S A NEW CHARM . . .

to being in a skirt at night, *center*—an ankle-length silky black jersey skirt with a soft little mauve jersey top—silky ribbon-tie at the waist; lettuce ruffle edge to everything. St. Gillian by Kay Unger. Of Qiana nylon. About $84. Late October at Lord & Taylor; Bullock's.

THE BEST . . .

of what Jean Muir does best, *far right*—the super-small, super-demure, super-sexy dress. Here, ankle-length black jersey with pink silk stitching and the prettiest neckline—a soft bow faced in pink, a peek of bareness underneath. Of wool, nylon, and mohair. About $360. At Henri Bendel; Nan Duskin; Maison Blanche; Neiman-Marcus. Both pages, hair by Mod's Hair; makeup, Thibault of Carita. Accessories, both pages, next to last page, this issue.

SOMETHING DIFFERENT IS HAPPENING

for big evenings... something red

THE SEDUCTION...

...is all in the color... fabric... and the way... falls and floats on the... right. Halston's strapless red dress. Three bias... chiffon to the ankle, ... cape—the dress that... dress you'll ever need f... big evening. About $40... Goodman; Wanamaker's... Magnin. Something red, something hot for makeup, both pages: Crystal Red, C.H.R. Extra... Gel Lipstick from Ultima... by Charles Revson. And nails lacquered with Elizabeth Arden's Red Door Red.

THERE'S A TIME FOR SEQUINS...

... when you want stops out glamour, and you don't want to be in anything more elaborate than a shirt and pants—the pyjama, *far right*—easy, uncomplicated. And red sequins! By Don Brattinger for Harold Levine. Of Sequins International fabric; about $385. Bergdorf Goodman; Nan Duskin; Jacobson's; Swanson's; Neiman-Marcus; I. Magnin. Both pages: hair, Mod's Hair; makeup, Thibault of Cenita; men's fashion, Saint Laurent. Photographed in the Paris apartment of the Baron and Baroness de Mareuil. Accessories, next to last page this issue.

HELMUT NEWTON





SOMETHING DIFFERENT IS HAPPENING

at night...for the most private hours

THE TREASURE!

The tiniest, narrowest, smallest-wrapping robe, *opposite*, in a glorious red panne velvet rounded at the edges. Clinging on the body . . . there's a whole new mood and feel of dressing on the way—and this is it! If you don't grab it today, you'll hate yourself in the morning. By Stephen Burrows, of acetate and cotton (Gloversville Continental Mills). About $64. Lord & Taylor; Joseph Horne; Dayton's; Sakowitz. I. Magnin. . . . Another glorious new red: Wayward Red Lipstick from Elizabeth Arden.

A PYJAMA IS ALSO TO SLEEP IN...

The prettiest pale-pink pyjama, *above*—ruffled peplum top with a tiny bed-jacket tie and wide matching pants. Holly Harp for Bendel's Studio. Nyesta pyjama of Antron nylon, about $90. Henri Bendel; Hutzler's; Elizabeth Arden Salons; L. S. Ayres; Swanson's; Balliet's; Neusteters.

HELMUT NEWTON

PERFECT WAY TO END AN EVENING

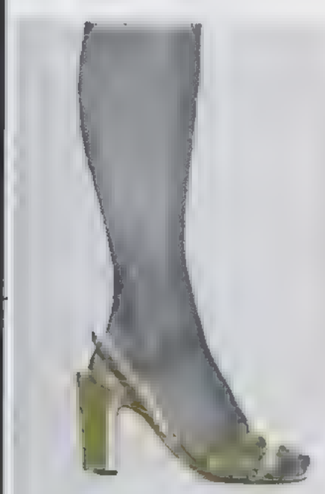
...and start the following day, *above:* two pieces of peach jersey—biasy halter nightdress and matching kimono—negligee dressing at its simplest. And sexiest! By Stephen Burrows, of Encron Golden Touch polyester by American Enka. Both, about $114. Bonwit Teller; Dayton's; Neiman-Marcus; I. Magnin. Both pages: hair, by Mod's Hair; makeup, Thibault of Carita. Photographed in the Paris apartment of the Baron and Baroness de Mareuil. Accessories, next to last page.



What to Wear with Black at Night

The Glamour of Gold

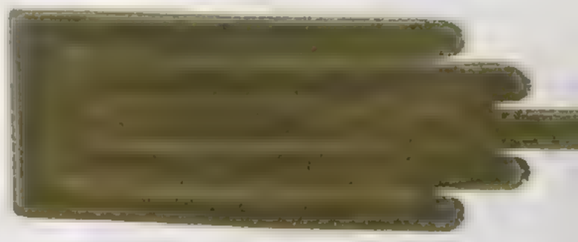
It's a great year for black . . . and gold is the new glamour way to wear it— a sleeker, subtler glamour than you've been seeing . . .



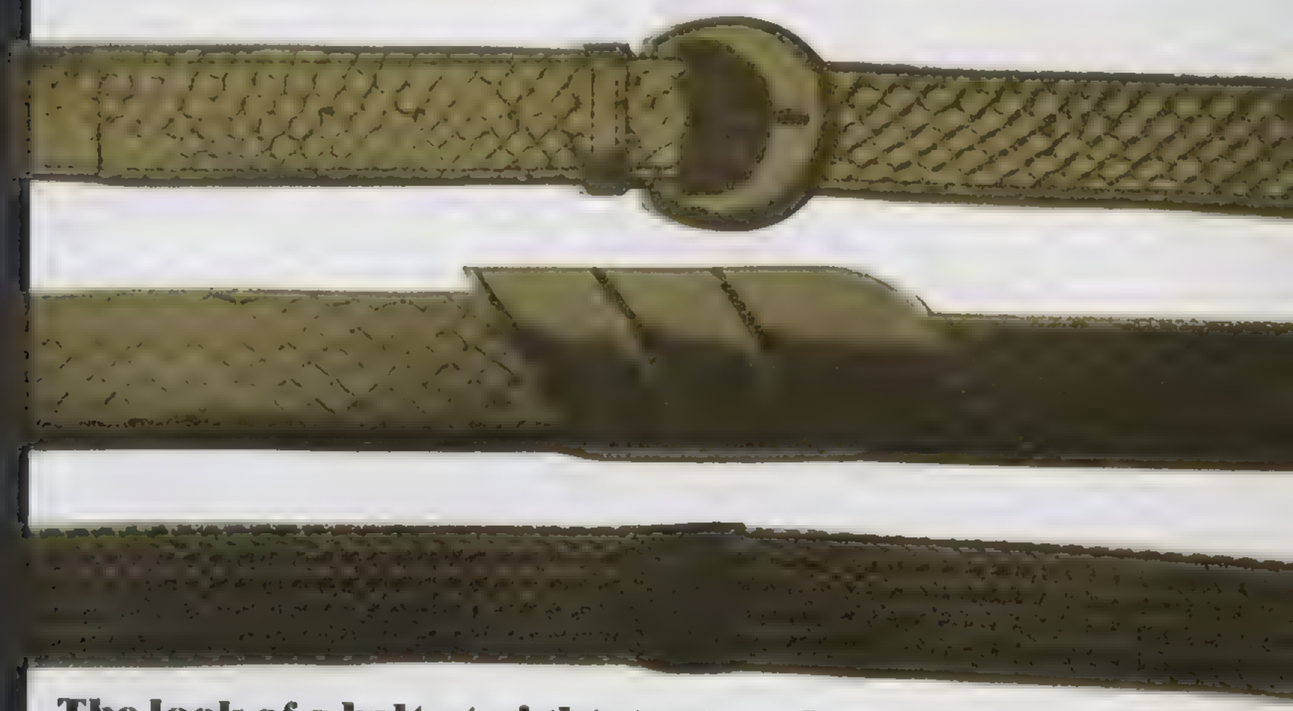
The perfect-for-black shoe, *above:* the perfect high, slim heel— the strips-of-gold sandal, to wear with a sheer black stocking. Julianelli shoe. $50. Bonwit Teller; Bullock's Wilshire. Christian Dior tights, Lord & Taylor.



The beautiful *objet,* *above,* is to wear (with black!)—a huge, hollow drum of hammered brass, light and gleaming on the wrist. By Mary McFadden. $125. Henri Bendel.



The clip, *above* . . . to pull a neckline off-center . . . to weight a scarf . . . to "buckle" a black silk sash— a clip of matte-and-shiny golden strips. By Monet. $6. Altman's.



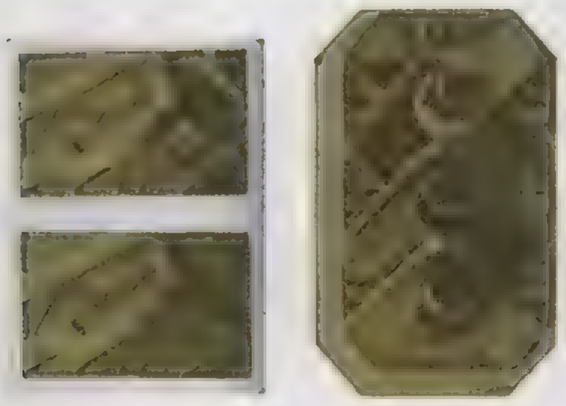
The look of a belt at night: textured . . . gold
Top: Yves Saint Laurent's classic narrow belt turned out for evening— for black—in gold snakeskin. $25. Saint Laurent Rive Gauche.
Center: Trim!—thin gold snakeskin with a golden-buckled "blind closing." Morris Moskowitz belt. $20. At Bonwit Teller.
Bottom: For a small, supple waist, a supple golden mesh belt with a barely visible closing. By Morris Moskowitz. $20. Lord & Taylor.

STEEN SVENSSON



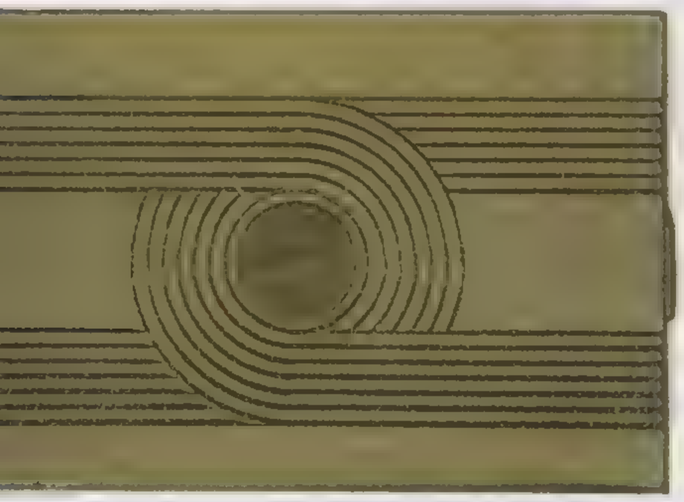
The best evening bag
. . . for black, *left*—
a small, soft
envelope of gold kid.
$205, at Saint
Laurent Rive Gauche.

Curved to the wrist—
a hammered golden
cuff, *below*.
By Peter & Peggy
for P.C. Designs.
$20. Bloomingdale's.





Collectibles . . .
Van Allen's golden-bronze Art Deco
earrings, clips, *above*—small
patterns of light to add to black.
Earrings, $6; clips,
$4. All, Bloomingdale's.



The treasure!
Above: Day and night, with black,
with everything—a sleek gold cigarette
case with Art Deco tracings around
a gold-piece center. Bulgari,
at Danaos Ltd., Hotel Pierre, N.Y.

The naked gold sandal,
below—the shoe for everything black
at night—three gold bands on
a high, pretty heel. Andrew Geller,
$40. Bonwit Teller; J.W. Robinson.
Hanes tights, Bergdorf Goodman.



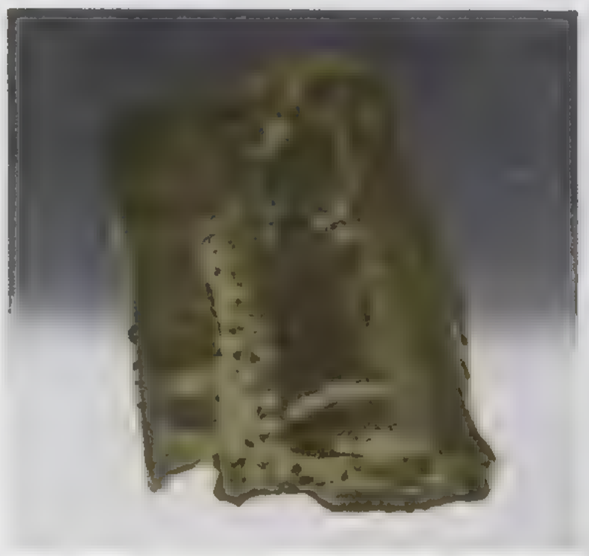
KEITH TRUMBO



Black! . . .
with touches of gold

Simple, seasonless . . . and just bare
enough, opposite page—a halter
dress of black matte jersey
to the floor, gathered small across
the top. With gold-and-diamond
earrings, clip, cuffs,
a strippy gold sandal. Tergal-
and-rayon dress, Leonard Fashion.
About $300. Bergdorf Goodman;
Martha, Palm Beach and Bal
Harbour; Claire Pearone. Jewels;
M&J Savitt. Delman sandals.

For easy evenings, right, the
easiest black jersey pyjama—a long
T-shirt pulled over fluid pants.
To tie at the neck with a gold-
flecked scarf, belt with a strip of
gold snakeskin. Pyjama by Frances
Henaghan; Nyesta jersey, of
Antron nylon (Monarch Fabrics).
About $80. Lord & Taylor; Hudson's;
Lillie Rubin-South and West;
Bullock's; Carol & Mary. Scarf by
Echo Scarfs. Concord black-and-
gold watch, Van Cleef & Arpels.



The sensuous gold cuff
Above: Like molten light on the
wrist, with all the texture
and gleam of hammering left in.
$950. Van Cleef & Arpels.





What to wear under black at night

The all-time glamour of black lingerie—sheer black lace... slippery black satin. Everything you need under black that's bare, black that clings—black any way you wear it.



1. Two pieces of thin black satin—a simple, beautifully-cut, low-cut satin bra; matching bikini. By Van Raalte, of Antron III nylon. Bra, $4.50; bikini, $2. Saks Fifth Avenue; Garfinckel's; Hudson's.
2. Extra lacy—extra pretty to peek out under a black shirt at night—the short black tricot slip with an all-lace top, lace hem. By Gossard Artemis, of anti-cling Antron III nylon. Abraham & Straus.
3. Thinnest stretch of satiny black with touches of lace on top—what you want under something clingy. Body stocking from Sensuale by Bali, of nylon. About $12, at Lord & Taylor; Jordan Marsh, Florida; Bullock's.
4. Sheer black lace for a halter bra and the barest black lace bikini. By Formfit Rogers, of nylon. Bra, $6; bikini, $2.50. Saks Fifth Avenue; Hudson's; I. Magnin.
5. The bra everyone is always looking for—in black: the lightweight, comfortable strapless bra. Here, smooth and stretchy, with thin lace edges—the perfect bra for the black dress, shown far left. By Vassarette, of nylon crêpe and Lycra; $5. Bloomingdale's; Swanson's; Sakowitz; Bullock's. Gold necklace by Marguerite Stix, at Cartier.

The new look of black... with touches of gold

Black for a big evening, *far left*—long, soft, slinky black—the blouson-top jersey dress with tiny string straps. To wear with touches of gold: belt, jewelry, a sliver of gold sandal. Dress, by Shannon Rodgers for Jerry Silverman; of rayon (Jasco Fabrics). About $178. At Miss Bergdorf of Bergdorf Goodman; Lillie Rubin-South and West; Hudson's; L. S. Ayres; J. W. Robinson. Cuffs from Van Cleef & Arpels.
Black when it's a casual evening, *left*—the perfect black shirt in jacquard crêpe de Chine tucked into pleated black twill trousers. With a black-chiffon scarf looped under the collar and clipped in gold . . . gold at the throat, the waist, the wrist—the new glamour to black at night. Turnout, by Hermès. Silk shirt, about $235. Wool pants, about $155. At Bonwit Teller, N.Y. Furniture by Knoll International. Hair, both pages, Sandro of Charles of the Ritz. Accessories, both pages, next to last page.

STEEN SVENSSON



PEOPLE ARE TALKING ABOUT...

Things—such as antiques, art, metals, gold bullion, farm commodities, acreage—as ponderables to be bought, invested in against the winter cold of inflation. So, more precious than paper money or pence or even yen, are F.F.F. (fine French furniture), genre paintings of almost any moment, Tiffany glass lampshades and Mickey Mouse watches in mint condition....The good, clean strengths of love and happy get-together dance times—cheek-to-cheek yet—radiating from the White House. The love talk started on Swearing-In Day. Three times our Pres. said "love," and there were immediate intimations of a national love-in. The light fantastic got tripping when the Fords gave their debut state dinner for King Hussein of Jordan. Mr. Pres. twirled and whirled almost every woman in the room, but with Mrs. First Lady he was most Astaire. Says our woman in Washington, "The atmosphere of the city has definitely changed. *Everybody* is *trying* to *love everybody* and make the 'marriage' a success."

PEOPLE ARE TALKING ABOUT...**The Way Life Was,** a long, graphic look at the American way: high-life to rurals to urban slum-drum between 1880 and 1915. Compiler, writer, picture-lover Jeffrey Simpson shows it as it was seen, lensed by master-eyes such as Alice Austen, Arnold Genthe, Jacob Riis, the Bryons, many others. The life in this book is so vivid that you live it abundantly as you turn the pages....**Disaster movies,** avalanching from Hollywood, the 1974 replacement for the '60's violence/sex flicks. Now we've got mass holocausters such as *Earthquake, The Towering Inferno, The Hindenburg,* with casts that will make Late, Late Show addicts salivate: Ava Gardner, Fred Astaire, Jennifer Jones, Gig Young. But TV watchers get their own, with *The Poseidon Adventure* on October 27, ABC. Why disaster films now? Because on-screen mass disaster is never real for long: it could not happen to you—could it?... **Los Angeles'** nine-year-long hunt for an official city song which has resulted in such bathetic joys as one local anthem of German words set neatly to Spanish beat. But Los Angeles has *had* a city song for years: "Angeltown." Song says, "...heavenly just to be in Angeltown." Song doesn't happen to mention Los Angeles.

PEOPLE ARE TALKING ABOUT...**Genevieve Waite,** a tallish (her beautiful legs go on and on and on), intensely strawberry-blond, blue-blue-eyed young woman with the sexiest come-hither smile through which she filters the hot-baby songs she intones with a trusting, wistful naughtiness. She gives them her best Waite on her debut LP, *Romance Is On The Rise* (Paramour), what with the randy-spandy chanties composed by husband John Phillips, especially "Transient Friends" and "Trashy Rumors."... *The Male Machine,* a solid, omnivorously informed, no-holds-barred, self-and-society investigatory book by lawyer and active feminist **Marc Fasteau.** He anatomizes "the roots of misogyny" and concludes that an androgynous world is what's needed. That's a kernel in this startling document, for it beanstalks into probes on a wide assortment of male stereotypes, their effects on all sorts of relationships from personal to international.

PEOPLE ARE TALKING ABOUT...**Venice** and its current crystalline splurge in Washington, D.C., where, until October 13, the Kennedy Center is suffused with miracles of Venetian music, all of its greatest musical times—1643-1810: operas by Monteverdi, Cimarosa, Rossini, and exotics Galuppi and Cavalli; also a constellation of concert rarities. The operas, instrumental pieces involve, exquisitely, Rome's Piccolo Opera, the Virtuosi di Roma, local D.C. groups. Meanwhile, back at The National Gallery of Art, people are talking about the bounty of genuinely rare Venetian drawings, 122 elegant enchantments on loan from American collections....**Françoise Giroud,** a firm-minded, hot-hearted Frenchwoman whose Ministry for the Feminine Condition is unique. President Giscard d'Estaing proffered the post, but there were obstacles. The Giroud insisted on her ministry's right to be a force for French women. She did not want to "end up in the kitchen making coffee for the Prime Minister's men." She got what she wanted....**Arnie's** the magically flamboyant Chicago restaurant, where they're packing them in because of the million-dollar decor, a boggling mix of Art Nouveau and Art Deco.

PEOPLE ARE TALKING ABOUT...**2RC,** the vanguard print workshop in Rome and its exhibition in Manhattan, at Finch College, titled "Grafica Oggi," graphics today. "The most important graphics studio to open since Gemini [in Los Angeles] caused a revolution in lithographic processes and techniques," says critic Barbara Rose. A fascinating facet of "Grafica Oggi" is the amazing international range of artists on show, the variety of their innovative styles seen new-minted by 2RC.... **Murder Must Advertise,** the classy new PBS-TV Lord Peter Wimsey Sunday-nighter, all month long, with Dorothy Sayers fans (they adore the genteel art of mayhem) ecstatic at these liberal libations of intellectual gore....The persistent mushrooming of interest in freaky natural "happenings" such as this gem culled from a marvelous guide, **Strange Phenomena,** compiled by William R. Corliss: "It's hard to beat the true story of the woman who was lying in bed, her hair in bobby pins, when lightning struck the house. The bolt turned the bobby pins into curling irons and gave the woman a permanent wave, but didn't harm so much as a hair of her head." That's one way to beat inflation.

—LEO LERMAN

the tremendous

Baryshnikov



On June 30, Mikhail Baryshnikov *(left* and *right)* walked away, while in Canada, from his high place in Soviet ballet, where he was one of Russia's two greatest male dancers. Giant-stepping smoothly from Leningrad's Kirov to the National Ballet of Canada (where Rudolf Nureyev makes decisions) to American Ballet Theatre (always adventurous), twenty-six-year-old Baryshnikov soared effortlessly from Soviet celebrity to world celebrity in four weeks. "I left Russia," he says matter-of-factly, "only because I want to grow artistically." Ballet Theatre audiences who saw him, partnering Natalia Makarova (who defected in 1970) in four performances, decided instantly that their "Misha" was already fully grown, *the* male dancer in the Western world. "I never saw Nijinsky dance," said Martha Graham, the doyenne of dance, "but I feel that this is how he must have been." Baryshnikov, not dancing, is an anonymous kid on any *West Side Story* street corner—smallish, chunky, a faded blonde with deep-set sad, sad Baltic-blue eyes which can unexpectedly go happy with pranky fun. Dancing, he just happens. Suddenly airborne, without any evident preparation or fanfares, he is dance: lyrical, romantic, pure, noble. His feet are so strong, so flexible that he could write with them. And he does—on air.—L.L.

AVEDON



Italian critic Alberto Arbasino talks with cinema genius Federico Fellini about "Amarcord" ("I Remember"), the newest Fellini masterwork movie, and about the upcoming film "Casanova"

Many of Federico Fellini's films, from *La Dolce Vita* to *8½* to *Roma*, seem studded with the troubled and very tender memories of an awkward and rustic childhood spent in a little city by the sea. Fellini's own Rimini of the 'thirties. Now—after having settled accounts with Rome, the monstrous pagan and Catholic capital city of his artistic beginnings and triumphs, through his film spectacular *Roma*—Fellini has finally decided to paint the proper "self-portrait" of his boyhood by piecing together a large number of vignettes under the mysterious title *Amarcord*—which means "I remember" in the dialect of Rimini.

The film is filled with gentle, consuming memories of a people who are very rural, very ancient, very poor, very "clean," and forgotten by everyone: the seasons passing slowly by, the nightly walks along Main Street, the snowfalls, schoolboys playing pranks, the auto races, a mother's death. . . . There's a tobacconist with huge breasts; a crazy uncle who climbs up a tree and demands a woman before he'll come down; a beautiful hairdresser who drives all the boys crazy and winds up marrying a modest soldier after a brief affair with a prince; Fascists who beat up Socialists and organize a bizarre rally with an enormous picture of Mussolini made from thousands of red and white flowers; a mythological ocean liner, *The Rex*, sailing past frenzied crowds watching in small boats; summer with available tourist girls from the north at the dances and a wealthy Arab emir with all his harem at the Grand Hotel. . . . Yet, in all of this, Fellini is an artist who recaptures his own childhood with energetic originality and fantastic elegance—without smugness or sentimentality, without indulging in the present-day fad for nostalgia. . . . If anything, Fellini feels a certain concerned sorrow for those lost years and all their false sweetness: a world sealed tight under the lid of Catholic tradition and Fascist conformity.

Fellini now confesses: "I don't know if my memories are true or false; I suspect, however, that they are in great part invented. My recollection of my childhood isn't entirely nostalgic; because, from my first years in Rimini, I remember above all a stagnant mood—indolent, annoying . . . the feeling of life wasted, with little hope, little con games . . . and certain myths, like those in American films of the 'thirties . . . and naturally they were my years, they were our years, I neither renounce them nor throw them away, they are part of me. . . . (Continued on page 246)



Federico Fellini during the shooting of his prizewinning Amarcord *("I Remember"). "I don't know if my memories are true or false," says Fellini. "I suspect, however, that they are in a great part invented."*

Lina Wertmuller



Lina Wertmuller (seated), with her crew, shooting a new movie. In her upcoming Swept Away by an Unusual Destiny in the Blue Sea of August *are her favorite actors, Giannini and Melato—together again two years after her* Love and Anarchy.

When *Love and Anarchy* opened, earlier this year, in New York City, it was immediately apparent that a new director-writer moviemaking genius, Lina Wertmuller, was at work in Italy. And when, soon after, her *The Seduction of Mimi*, an earlier film *(Love and Anarchy* was her fifth), opened, it became exhilaratingly clear that Lina Wertmuller is the most dazzling woman writer-director on the international movie scene—right up there with Bertolucci of *The Conformist*, even Fellini at his early best. Her subject matter is related to theirs (the passionate interplay of love, sexuality, politics); her camera's eye sees as shrewdly, exquisitely, robustly, devastatingly. She is sometimes more ironic than Bertolucci or Fellini. And she is funny—genuinely belly-laugh, Chaplinesque, farce funny. But despite the cheering for Wertmuller's two surprise-to-Americans movies and the come-lately knowledge that this director and her actors (especially Mariangela Melato, Giancarlo Giannini: they appear and reappear in Wertmuller movies—she works with them as Ingmar Bergman works with his favorite players) had won important awards, almost no one in the U.S.A. knew a thing about Wertmuller. *Was* she Italian? Why did she have that un-Italian name? How did she get to be so good a moviemaker so fast?

Lina Wertmuller is a small, lavishly bespectacled, forty-two-year-old dynamo woman with a little-girl figure. "I haven't changed my weight since I was sixteen." She lives with her husband, Enrico Job, sculptor, costume and set designer, in a ramble of an apartment in Rome, although her movies are likely to be shot anywhere in Italy from Turin in the north to Catania, Sicily, or even Sardinia in the south, and in as many dialects as that range of terrain spawns. "But I am a Roman from Rome," she says. "Wertmuller comes from my great-great-grandfather, Baron Erich Wertmuller von Egg of Zurich." Her movie career really soared when Fellini picked her to be his assistant on *8½* and then helped her to find financing for her first movie, *The Lizards*. "My great love is always Fellini," she says. "He is the maximum. Everything I learned, I learned from him. There is no one better. He is like a god."

And the center of her life is movies, not only her own but everyone else's. "I see everything I can get to see in films. Every kind—even the worst, which sometimes I don't find so bad. I mean, sometimes the mediocre is worse; but then, I don't like the middle class, the middle range, the middlebrow, or anything to do with the average, in these confusing, muddled times of chaos. . . . The cinema is my great love. It can either turn me on or put me to sleep. It is a font of emotions and problems, a way of getting close to the people, communicating. All the more valuable, considering the great problems of reaching an immense public. . . . My dream would (Continued on page 246)

Surprise movies of the year are "The Seduction of Mimi" and "Love and Anarchy" by new-to-America Italian director Lina Wertmuller. Here she talks about filmmaking

PIERLUIGI

Fellini



From photo above to photo at bottom of this column, a sampling of moments from Federico Fellini's heart-enchanting new movie



masterpiece, *Amarcord (I Remember)*, scheduled to be shown coast-to-coast later this year. In this transcendently moving remem-



brance of his boyhood in Rimini, a medieval town on Italy's Adriatic coast, Fellini makes magic out of little-big small-town adolescent



happenings: a sexual encounter with a fat woman, a school class picture, a giant liner passing in the night, a pagan spring rite.



More on Fellini on page 220

Wertmuller



Above and down to the bottom of this column, photographs of Lina Wertmuller's extraordinary stars, her favorites, Mariangela Melato



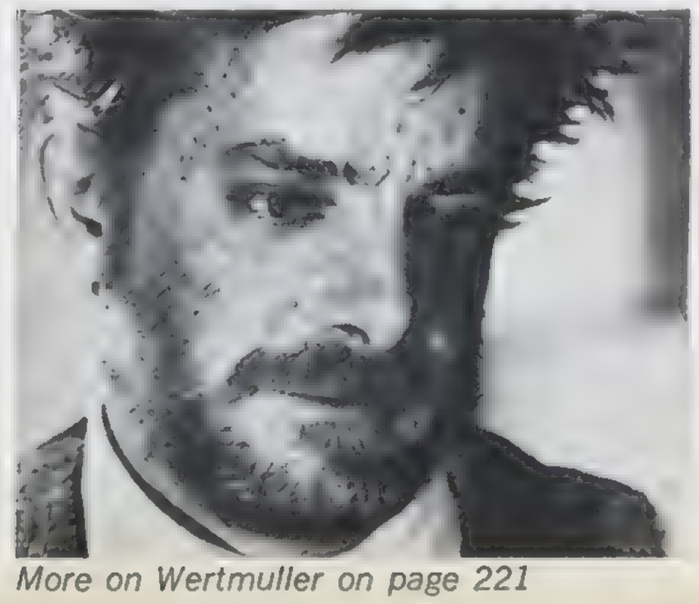
and Giancarlo Giannini. They are pivotal in *The Seduction of Mimi, Love and Anarchy* (from which these pictures come) and are



the heart of Wertmuller's movie-in-progress, *Swept Away by an Unusual Destiny*. . . . Melato ranges from Monroe-shy to Magnani-tor-



rential. Giannini's range: Chaplin to Mastroianni to Olivier. Together: hottest-coolest, low-comedy to high-tragedy screen duo in years.



More on Wertmuller on page 221



DUANE MICHALS

conductor Mehta+wife Nancy=Mehtadolatry

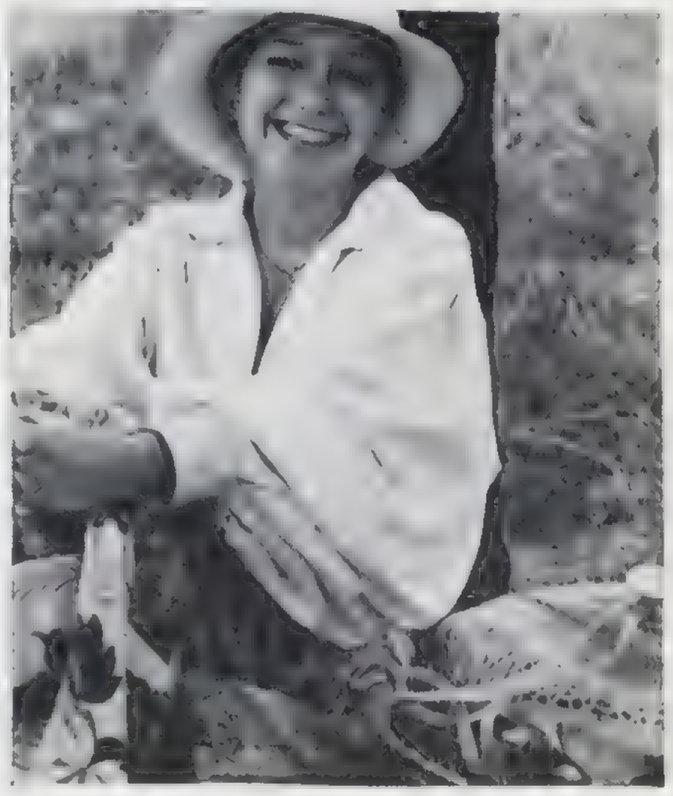
In L.A., energetic, somber-haired, Bombay-born Zubin Mehta conducts the Philharmonic, music-mesmerizing S.R.O. houses. This Oct. Mehta, his L.A. orchestra make their unique sonorous sound in N.Y.C. Meanwhile Mrs. Z. (Nancy Kovack) acts up her storm on TV.



KEITH TRUMBO

star girl vis-à-vis Redford, Matthau, Lemmon

Susan Sarandon (her hair's a reddish-blond crowning glory) zooped with movie *Joe*, TV classic *The Last of the Belles*. Upcoming movies: *The Great Waldo Pepper, The Front Page*.



BARBARA BERSELL

Warhol's D'Arbanville, now Hollywooded

Andy Warhol and director Paul Morrissey put pretty, softly-gritty Patti D'Arbanville in *Flesh, L'Amour:* "I didn't take it seriously," she says. Now Frank Perry's got her with Jeff Bridges, Sam Waterston in *Rancho Deluxe*.



PEOPLE ARE TALKING ABOUT...

the 100-year look-see America is giving itself in a dazzling, museum-hopping show

"The Painters' America: Rural and Urban Life, 1810-1910" is a memory-book exhibit—with a difference. Its 115 "scenes" happen to have been limned by 71 artists keenly, often touchingly aware of the transience of the rich life they captured. Typical: Paxton's 1910 "The New Necklace," *right*. Show's at New York City's Whitney Museum of American Art—then goes on to Houston, Texas; Oakland, California.



COURTESY OF MUSEUM OF FINE ARTS, BOSTON

Joffrey Ballet revival of a masterpiece

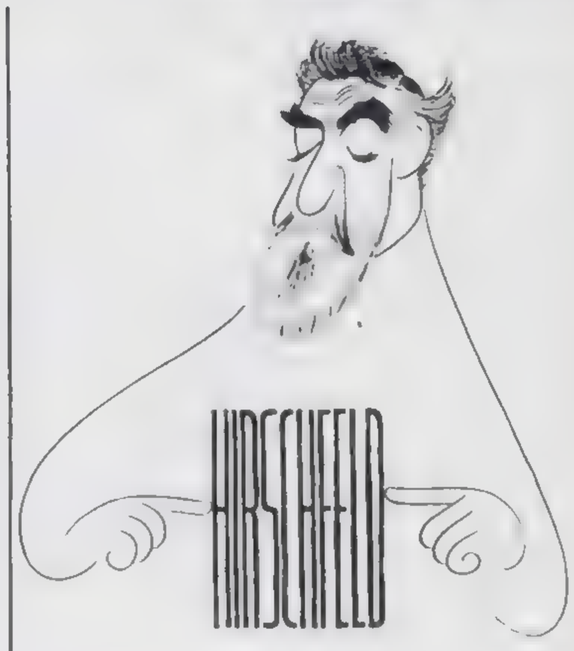
When *Pulcinella* was premiered in Paris, 1920, it became famous for its look, *above* and *right*, by Picasso; score, Stravinsky; choreography, Massine. Joffrey's doing it: Massine's in charge.

Joseph Hirshhorn's fabulous art gift to the nation

Joseph H. Hirshhorn *(inset)*, a whiz-bang man who made it, but good, in investments and uranium, has been for almost four decades an art-world legend—because of his prodigious, private collecting: late-nineteenth-century to very "now" paintings, sculpture. He's given the collection (6,000 items) to the U.S.A., housed it in an angel-food-cake building *(right)* and sculpture garden in Washington, D.C., where 900 pieces go on view Oct. 4.







HIRSCHFELD

fifty years of Hirschfeld's wit

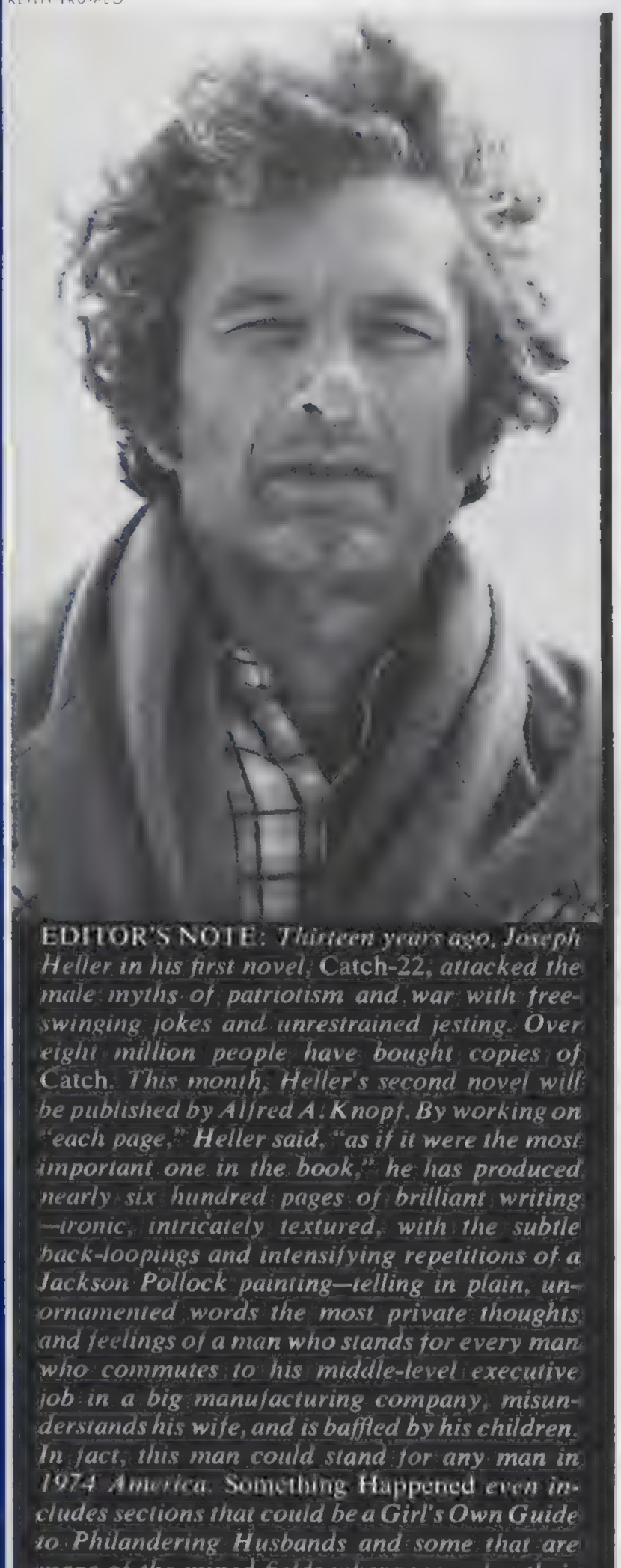
For half a century Al Hirschfeld has been impaling entertainment worlders on the nib of his wily pen. To be done by Hirschfeld, usually in *The New York Times*, is like getting into a very special academy. Typical: his Marx Brothers *(left)*, his self view *(above)*. Both will be in the big Hirschfeld retrospective starting Nov. 4 at Manhattan's Margo Feiden Galleries. Surprise: Hirschfeld graphics done in Soviet Russia, France—lyrical, poignant, socially significant.

© AL HIRSCHFELD

PEOPLE ARE TALKING ABOUT...

"Catch-22" with the laughs off

KEITH TRUMBO



Joseph Heller's new novel "Something Happened" bares the Male Mystique— Here, a special excerpt:

EDITOR'S NOTE: Thirteen years ago, Joseph Heller in his first novel, Catch-22, *attacked the male myths of patriotism and war with free-swinging jokes and unrestrained jesting. Over eight million people have bought copies of* Catch. *This month, Heller's second novel will be published by Alfred A. Knopf. By working on "each page," Heller said, "as if it were the most important one in the book," he has produced nearly six hundred pages of brilliant writing —ironic, intricately textured, with the subtle back-loopings and intensifying repetitions of a Jackson Pollock painting—telling in plain, unornamented words the most private thoughts and feelings of a man who stands for every man who commutes to his middle-level executive job in a big manufacturing company, misunderstands his wife, and is baffled by his children. In fact, this man could stand for any man in 1974 America.* Something Happened *even includes sections that could be a Girl's Own Guide to Philandering Husbands and some that are maps of the mined fields where men play their business games. Perhaps the most cutting of the passages (everything's a razor in Heller's hand) deal with his non-hero, Bob Slocum, in his un-relationship to his children. In this excerpt, Slocum talks about his fifteen-year-old daughter. He never mentions her name.*

She is a poor sleeper, my daughter, and except for short-lived, unfounded spells of euphoric gaiety and planmaking (which flare so suddenly and extravagantly as to seem almost feverish), prefers to cling to the tragic view she takes of her own possibilities. She is easily alarmed and often jittery. She is probably a virgin. (If she weren't she would tell me. When she isn't, she will—I visualize that approaching occasion reluctantly more and more frequently—and I look ahead grimly to the day or evening she marches into my study to mock me with *that*. What am I supposed to say? I will laugh it off, of course, minimize its importance, so as not to send her into promiscuity and perversion on one side or frigidity and abstinence on the other. What a dilemma.

"Well, I'm sure other girls your age do it too, my dear," I can hear myself saying with suave insousiance, flicking the white ash off a cigar I do not smoke. "I imagine you're not the first. Don't they?"

What will I really feel?) She lacks confidence in herself and, like my boy (and me), is wary of strangers and ill at ease with people to whom she has just been introduced. (I, on the other hand, am a good sleeper at times—although I like to pretend I'm not—especially when I am sleeping at home with my wife, although I usually wait until I can no longer keep awake before I go to sleep. Ha, ha. When I sleep away from home with my wife, I will have a nightmare the first or second night, usually the same one: a strange man is entering illegally through the door, which I have locked, and drawing near, a burglar, rapist, kidnapper, or assassin; he seems to be Black but changes; I think he is carrying a knife; I try to scream but can make no sound. I have this same bad dream at home often, even though I carefully lock all my doors before going to sleep. I have had it dozens and dozens of times. I have always had it. I must make some sound, though, while I am having the dream and trying in vain to scream, for my wife awakens with the noise of my struggles and rouses me by calling my name and tells me, as though I didn't know, that I was having a nightmare. Sometimes, even when I am trapped deep in my agony and whatever menaces me is moving right up to my bedside, some different section of me is tuned in omnisciently to the nature of the experience, knows and reassures me it is all just a very bad dream and watches from outside it tranquilly and smugly and waits expectantly, with enjoyment, for my wife to be disturbed by my noises and motions and to call to me by name and shake me awake by the shoulder to tell me I was having a nightmare. I think people have more than one brain. I like the idea of scaring my wife with my nightmares. Sometimes, when *she* is having

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a nightmare, I revenge myself on her by *not* waking her up and allowing it to torture her for as long as it wants to, while I watch her from outside, idly and smugly, leaning on my elbow. I have piss dreams too, but they are funny. I think they are. When I am sleeping away from home without my wife, I am often worried I will have this same bad dream, or a different one just as horrifying. Who will wake me? Will I survive it if no one does? I don't have this dream when I'm alone. Will I be embarrassed and apologetic with whoever wakes me in the next room or same bed? There are many nights now when I am grabbed wildly by insomnia the instant my head touches the pillow and am then tumbled about violently all night long. My body—particularly my legs, shoulders, and elbows—is heavy and unmanageable; I have no place to put them; my soul is fragile; my mind is tissue thin and easily pierced by emotions and images. I can do nothing at all. My head fills and races with disconnected thoughts. By now, I can identify this tumultuous insomnia in the first second or two: I no longer try to overcome it. It is useless. I give in to it with a sinking feeling. I lie and wait resignedly, submitting, keeping my eyes closed because that's easier, and depend on morning to come and rescue me or for sleep to steal upon me unawares after several hours and snatch me away from those buffeting cataracts of fantasy, fury, reminiscence, and speculation—all of it inconsequential—that race through my head in such torrential splashes. Poor me. I'm not sure I'm such a good sleeper after all, although I can generally doze off easily after lunch and sexual intercourse. I am surprised when I awake in the morning after a seizure of insomnia to realize I have been asleep; I am often aghast upon awakening from a sound, dreamless sleep to realize how far away from life I have been, and how defenseless I was while I was there. It is almost as though I truly am afraid of the dark. Like my daughter. And my boy. Like I used to be as a child. And later, I might be unable to return. I don't like to lose touch with consciousness entirely. Dreams, even very bad, weird dreams, are my only contact with reality when I sleep; I want them; I even welcome headaches at night; I am out of existence. Where am I, then, when I am not? Filed away? I worry about things like that lately and did when I was small. All the things I worry about now I worried about more when I was small. I worry about the need for surgery someday for just that reason; the cutting, hammering, sawing, and stitching are all obnoxious enough; but the thought of anesthesia that benumbs the mind totally is even more repelling. Where will I be in that bottomless, measureless time between the moment they lower the cone over my nose and mouth and instruct me to breathe deeply, as they did when I was a kid and had my tonsils out, and again when I was married already and had two impacted wisdom teeth pulled, and the moment the first thought stirs in my brain again and I, like Jesus from the cave or Lazarus from the grave, am miraculously resurrected? I think an authentic miracle takes place in the universe everytime I come awake again after going to sleep. What is happening to me when I am not conscious of myself? Where do I go? Where have I been? Who watches over me when I am gone to make sure I do get back? If I die under anesthesia, I will certainly be the last one to find out I have departed. I try my wife's tranquilizers when I feel it might be impossible for me to sleep and think they might help. I don't want sleeping pills; they bring to mind visions and aromas of old-fashioned funeral parlors, dentists' offices, and wax fruit. Years back when my daughter was small, she would materialize in our bedroom in the black hours of night, or in the doorway of the living room if one or the other of us was up late, all at once she would just *be* there; and make faint, odd, rustling noises that were barely audible—we would *feel* them rather than hear them—somehow until she forced us to look up and take notice of her. She could not speak; her mouth seemed numb; she could only reply with a grunting and drowsy incoherence to the sharp questions we fired at her and she did not remember when we questioned her again in the morning about it after we had made her return to her own room. Or claimed she didn't. We tried gropingly to relate these episodes to her tonsillectomy; but they had started earlier, and there had been no complication in the operation, at the hospital or at home, before or afterward. Just disillusionment. She had expected something different. It soon stopped. And we soon stopped thinking about it, since she seemed to have gotten over it. When my boy's tonsils were taken out, he didn't want to stay in his own room, either. There were no complications, they told us. But for a little while afterward, he would sneak into our room in the dead of night and curl up to sleep on the carpet at the foot of our bed. He did not want to be alone. If he came in too soon, when we were still awake, we would make him go back to his own room and tell him he could have a lamp on; sometimes we would yell; but he would always return, or try to, no matter how many times we yelled, stealing back into our room over and over again as quietly and slyly as he could, like some yearning creature newly born, and curl up on the floor against the foot of the bed. We would find him there when we awoke, lying on his side like a well-formed fetus, sucking his thumb. It was a chilling, heart-sickening experience for us to clamber out of sleep each day and receive as our first blow of the new morning the shocking sensation that there was another living being in the room with us. When we closed the lock of our bedroom door to keep him away, he would sleep curled up on the floor just outside. If one of us had to leave our bedroom for something in the middle of the night, we would strike his body unexpectedly as it lay there when we opened the door and almost scream with fright. If we got out of bed in the darkness, we were afraid we might step on him. We would have let him come into bed with us, of course; we wanted to. But a doctor told us no. We didn't like to see him that way. We did not want to shut him out. I'm sorry now we did. I think the doctor was wrong. I don't know what else we should have done.) She is very touchy and defensive and will interpret even the mildest suggestions about herself as ferocious personal attacks. She is prone to disparaging herself unfairly, and she takes issue with us intensely when we defend or praise her. She will occasionally start to cry, as though *we* were doing the belittling. She has a definite gift for placing me in predicaments like that. She is not as tall and stout as she thinks she is, her skin is not as oily as she fears it is, and her face is much, much prettier than she is willing to believe. She is actually quite attractive. But she doesn't believe her eyes; and she cannot believe our assurances.

She envies all other girls she knows for one quality or another (this one's figure, that one's hair, the next one's money, the next one's brains or talents) and does not know who it is she should want to emulate. (Now that she is tall for her age, she feels mammoth and clumsy. When she was shorter than most of her friends, she was convinced that only very tall girls were ever considered beautiful. When she was slender, she felt flat and sexless. Now that she is overweight a bit and has large developing breasts, she feels ungainly and believes that boys only fall in love with girls who are slim and have straight bellies.) This might be funny, if it were not so real for her. She cannot decide, for example, whether she wants her breasts (tits) to be larger or smaller. (This might be funny too, if she did not brood over the matter mournfully for long, silent stretches during which she is very much withdrawn. Sometimes she sits with us and is worlds away.

"A penny for your thoughts," I used to say.

Now I get no answer to this gambit, just a look of disdain.)

She feels she is not much good at anything; and she isn't. But who cares? Who cares if she does not have any special aptitudes, talents, beauty, or social skills? *She* cares. (And perhaps *I* care. And my wife. And perhaps we have let her know we care. If we said to her that we did not care about things like that, she would say to us that we did not care about her at all. She knows all the tricks. How can I tell my daughter she is the most marvelous, beautiful teen-age girl in the whole world when we both know she isn't? What answer can I give when she asks me how she compares to other girls who outshine her in one way or another?) She cares a great deal. (And so, perhaps, do I.)

"Are you very disappointed in me?" she asks periodically.

"No, of course not," I answer. "Why should I be?"

She knows many people and is lonely, and almost never seems to have a good time. (This is infuriating to us, her obdurate refusal to be happy and have fun, although we try not to look at it in just that light. But I know I have been so enraged with her at times for having nothing to do that I have wanted to seize her fiercely by the shoulders, my darling little girl, and shake her, pummel her frenziedly on the face and shoulders with the sides of both my fists, and scream:

"Be happy—God damn it! You selfish little bitch! Can't you see our lives depend on it?"

I have never done that, of course, or even mentioned the impulse to my wife, who would be repelled by the brutal ugliness of the urge and regard it as abnormal and depraved—even though I know she experiences this same brutal and abnormal impulse herself. And about my wife's own endless nigglings with my daughter, I have commented:

"I hope you understand that it's really your own happiness you're thinking about, and not hers."

"That isn't true." My wife was adamant in objection. "Don't you think I *want* her to be happy? I'm thinking of her!"

"Balls," I replied, or wanted to.

Because I know it was my wife who sent her into a paroxysm of weeping by suggesting to her, apropos of nothing else we were talking about, that she have a sweet sixteen party; for it has been an unmentioned secret that she never knows enough boys and girls she likes at any one time, or who like her, to compose a decent celebration for her, and that this is one of the poignant sources of her unhappiness.) She thinks of herself as unpopular. She makes friends easily and discards them callously. She is still shy with boys. (She has already had, I think, at least one bad sex experience of some kind and is looking forward apprehensively to having some more.) She is not comfortable with boys in the house when I am there. Was my wife as innocent in her proposal as she seemed, or did she make the suggestion with sly, and perhaps unconscious, cruelty? I don't know. Probably she was innocent, for my wife tends to look back with nostalgia on what she remembers as the enjoyable occasions of (Continued on page 244)

2



Ways with Life

in California

Mr. and Mrs. Prentis Cobb Hale shuttle easily between a small, party-life apartment in San Francisco and a vast, away-from-it-all cattle ranch in the hills

HORST

PEOPLE ARE TALKING ABOUT...

Here, Mrs. Prentis Cobb Hale— an international charmer as Suzy, the sees-all, knows-all reporter explains on the next page— in her San Francisco apartment, a two-way background for both her zingy parties and for Prentis Hale's splendid collection of Impressionist and Post-Impressionist paintings. Shown here, left to right: *a Morisot, a Vuillard, a Pissarro. More, on the next four pages.*

IN SAN FRANCISCO:
SEATED DINNERS
FOR EIGHT....



Denise Hale

by Suzy

(Aileen Mehle)

The story begins in Belgrade where our living legend was born in a strict and conservative household, escaped the Communist takeover in a rowboat (yes, a rowboat), was rescued by a British minesweeper and landed on her feet as a refugee in a displaced-persons' camp in Italy. All before she was seventeen. (How do you like it so far? Will it sell a million copies?)

With nothing to her Yugoslavian name but the last remnant of the family fortune—a thirty-six-carat navy-blue sapphire of the first water left to her by her grandmother, the big influence in her life—she married a rich Roman businessman whom she eventually divorced.

In 1956, she came to New York where she knew (ital) no one (end ital). Three weeks later she knew (ital) everyone (end ital). After having established her-

(Continued, next page)

Everything, left: *at the Hales' apartment in San Francisco.* **1.** *The dining room. Denise—a talented pupil of James Beard—cooks the gourmet dinners herself: "Eight is my ideal number. Prentis is a handy helper."*
2. *In the entrance hall, moss-green velvet walls—both Hales love moss green—and two extraordinary Chinese cloisonné Imperial cranes holding sconces.*
3. *The bedroom, all sunny yellow and white. Yellow linen curtains, matching headboard, were made in Florence.*
4. *More yellow, green, and white in Mrs. Hale's bathroom. Painting: "Danseuse au Bouquet," by Degas.*

HORST

THEN, A COMPLETE CHANGE OF PACE

...as the Hales escape to their Northern California cattle ranch. Here, Denise Hale in a flowery patio at the ranch....

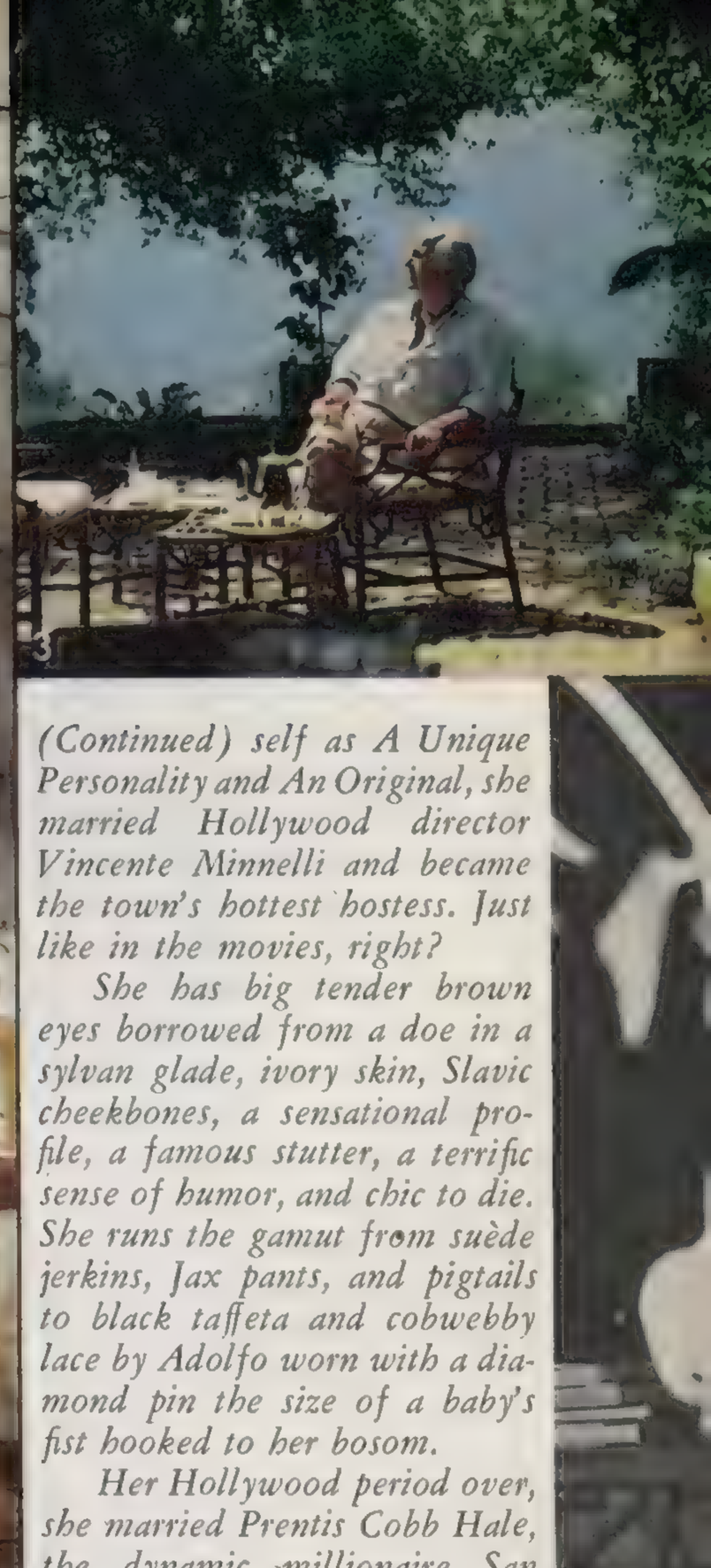
(More, next page)



1



2



3

(Continued) self as A Unique Personality and An Original, she married Hollywood director Vincente Minnelli and became the town's hottest hostess. Just like in the movies, right?

She has big tender brown eyes borrowed from a doe in a sylvan glade, ivory skin, Slavic cheekbones, a sensational profile, a famous stutter, a terrific sense of humor, and chic to die. She runs the gamut from suède jerkins, Jax pants, and pigtails to black taffeta and cobwebby lace by Adolfo worn with a diamond pin the size of a baby's fist hooked to her bosom.

Her Hollywood period over, she married Prentis Cobb Hale, the dynamic millionaire San Francisco department-store tycoon. Regarded as a dazzling international hostess, she has pals in high places in every capital.

She loves her friends, treasures them, and is fiercely loyal. She has no time for bores and ignores her enemies. She learned that from grandma who told her not to waste time on those who do you wrong. Just sit on the bank of a river long enough and you'll see their bodies all go floating by.

You can hardly find a heroine like that anymore.

And they don't make grandmothers like that anymore either.

---

1. *The living room, with its high beamed ceiling of rough-sawn Douglas fir, walls of adobe brick. Un-rustic, but charming—the zebra pouf, Aubusson rug.*
2. *In the patio, a tray, with Denise's favorite field flowers, set for one of the smashing cold buffet lunches Denise concocts ahead of time. It might include a gazpacho-like soup, bay shrimp in aspic, quail* en gelée—*"Prentis's specialty is cold soups, and I'm an aspic and* en gelée *freak," said Denise.*
3. *Prentis Hale, in khakis.*
4. *The back patio—as much a living room as the one in the house.*
5. *Denise Hale, at the ranch.*

HORST

AT THE RANCH: PEACE AND QUIET, BEAUTY— AND PRIVACY

Three giant oak trees shade the ranch house, and all around are flowers, rolling hills



casual-the chopped coat in fur

If you've been waiting for the right moment to buy a fur coat, this is it. In a great coat year, it is the greatest -the best fashion investment you could make: the most luxe . . . the most alluring. And the least pretentious: not status-y, not costume-y. It has dash. And the casual, relaxed, slightly oversized look that first —most—of all says: Great Coat!

The perfect coat for skirts and pants, *right:* the shorter coat—here in natural smoky-brown Samink, a gleaming mutation of sable and mink, a wonderful color—especially for all the greys and beiges and browns this year. By Ben Kahn. About $5,000. To order at Cartier; Nan Duskin; Bonwit Teller, Chicago.

The essence of modern fur-coat-dressing—in sable, *opposite:* Halston's shawl-collared chopped coat of natural Golden Russian sable—un-grand, un-haughty—simply a marvelous coat. Here, for day, over his cashmere sweater and suède skirt (...over a black charmeuse pyjama at night!). Halston for A.C. Bang. About $14,000. To order, at Henri Bendel; Jacobson's; Bonwit Teller, Chicago; Swanson's; Sakowitz; I. Magnin. Perfect shade of lipstick for golden-brown days—Sunny Chestnut, one of Estée Lauder's new Countrywood Colors. Gloria Natale makeup. Fashion and accessory details, both pages, next to last page.



Great Year for

FUR

Great Year for

COATS!

REINHARDT





Best Year for FURS Century COATS

Calvin Klein takes his wonderful belted balmacaan . . . and does it in mink, *this page:* perfect daytime/anytime coat, perfect line of oversized coat —roomy, but so supple that it falls on the body like a soft little robe. Coat, of natural brown Saga mink from Scandinavia, by Calvin Klein for Alixandre. About $5,000. Bloomingdale's; Nan Duskin; Jacobson's; Bonwit Teller, Chicago; Swanson's; Neusteters; I. Magnin.

The straight-falling longer coat in warm, soft, pale-brown fisher, *opposite*, one of the really glorious furs . . . it absolutely lights up the face. And you can wear it forever—day, night, over anything. Designed by the Brothers Christie, of natural Canadian fisher. About $10,500. To order, at Henri Bendel; Nan Duskin; J.P. Allen; Godchaux's; Swanson's; Sakowitz. Both pages: hair, Maury Hopson; accessory details, next to last page.

the most all-around coats you could own

MIKE REINHARDT

knockout!-
the pale fur
at night

Great Year for
FURS
Great Year for
COATS

News at night—the sporty pale fur. *this page:* Calvin Klein's longer wrap coat of palest-grey mink with trench-coat touches—one of the easiest glamour coats of the year. Over a pale satin shirt, beige cashmere pants (tip: a coat that's a just-right length for pants is also going to be just right over long, slim-falling skirts). By Calvin Klein for Alixandre, of "Azurene." Emba natural blue-grey mink. About $5,000. Bloomingdale's; Nan Duskin; Jacobson's; Bonwit Teller, Chicago; Swanson's; Sakowitz; Neusteters; I. Magnin

Silky, fluffy white fox, *opposite*... the star!—all the softness and warmth you could ever want in a coat, all the glory of wrapping yourself in a cloud of white... if you're talking about knockout, this is it. Shawl-collared coat by Givenchy for Alixandre, of dove-dyed Norwegian fox. About $3,700. At Bergdorf Goodman; Nan Duskin; Jacobson's; Bonwit Teller, Chicago; Swanson's; Neusteters; I. Magnin. Both pages photographed at Tuxedo Park, N.Y., hair by Maury Hopson, accessories next to last page of this issue.

MIKE REINHARDT



glamorous, gleaming—the fur coat at night

MIKE REINHARDT

FURS COATS

Halston's newest [illegible] as fabric, in gleaming black broadtail—satin-stocked, cuffs turned back...terrific way to look on almost any evening anywhere. By Halston for A.C. Bang, of black-dyed Swakara broadtail lamb from South West Africa. About $3,500. At Saks-Jandel; Jacobson's; Bonwit Teller, Chicago; Woolf Brothers; Sakowitz; I. Magnin.

The most coat you could have for your money, *center*—the fur-lined raincoat that drops its black poplin shell to become a red fox coat. Halston's knockout, over his black cashmere halter, bias skirt—and a strip of gold belt (with black at night, gold is *it* this year). Natural Norwegian fox coat with poplin shell, by Halston for A.C. Bang. About $4,500. To order at Henri Bendel; Saks-Jandel; Jacobson's; Bonwit Teller, Chicago; Sakowitz; I. Magnin.

Fur on fur, *left*: the Bill Blass coat shape—the small-wrapping kimono—at its most glamorous. Lustrous black seal with silky black-dyed fox cuffs. A smasher! By Bill Blass for Revillon, of Fouke-dyed black Alaska fur seal; Norwegian fox. About $3,550. To order at Saks Fifth Avenue; L.S. Ayres; Woolf Brothers; Neustetters. Both pages: photographed at Lincoln Center; hair, Maury Hopson; accessories, next to last page.



How to Beat

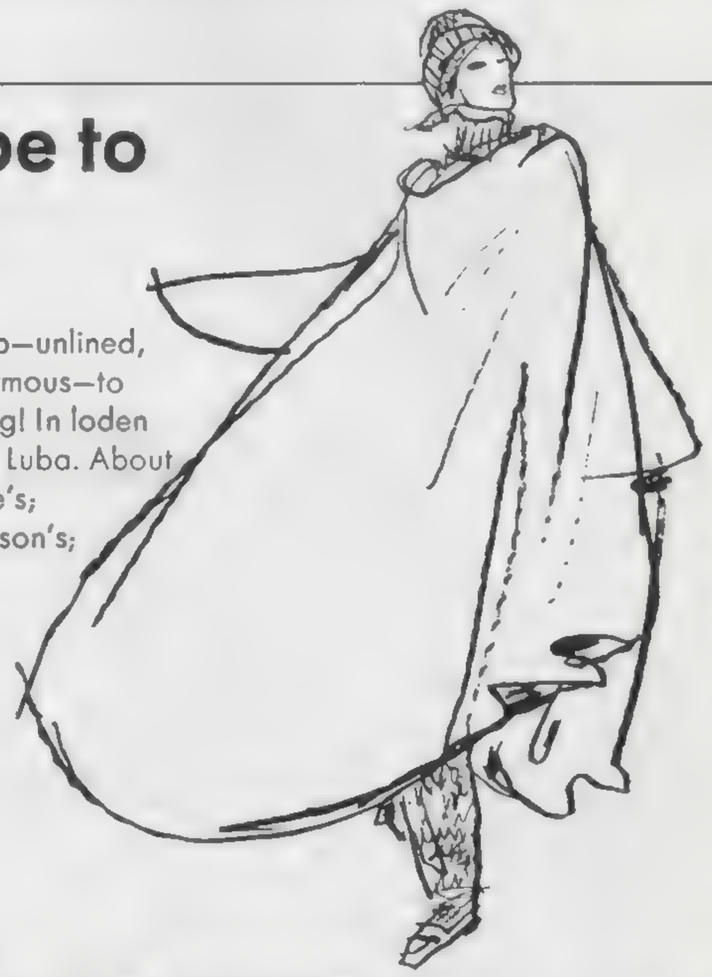
Cold weather, wet weather, windy weather, any kind of weather is easy to take if you have what you need. And on these four pages, we're showing *everything:* clothes and tips to keep you warm, dry—and looking great—come what may!

The fur-collared stormcoat

Nifty new way to dress for a cold, wet day in town, *left*—an easy, small-wrapping coat in tan poplin with full raccoon collar, cozy pile lining. Turned out with a little beret, slick waterproof boots to really beat the weather. Coat, by Halston Three. Of cotton and polyester (Tandler Textile-Nino fabric), with Borg lining. About $260. Bonwit Teller; Nan Duskin; Kaufmann's; Harzfeld's.

The cape to wrap...

and wrap and wrap—unlined, blanket-warm, enormous—to fling over everything! In loden wool-and-nylon, by Luba. About $100. Bloomingdale's; Garfinckel's; Jacobson's; Bullock's.



OCTOBER

FINDS



KEITH TRUMBO



2



5



3



6



4

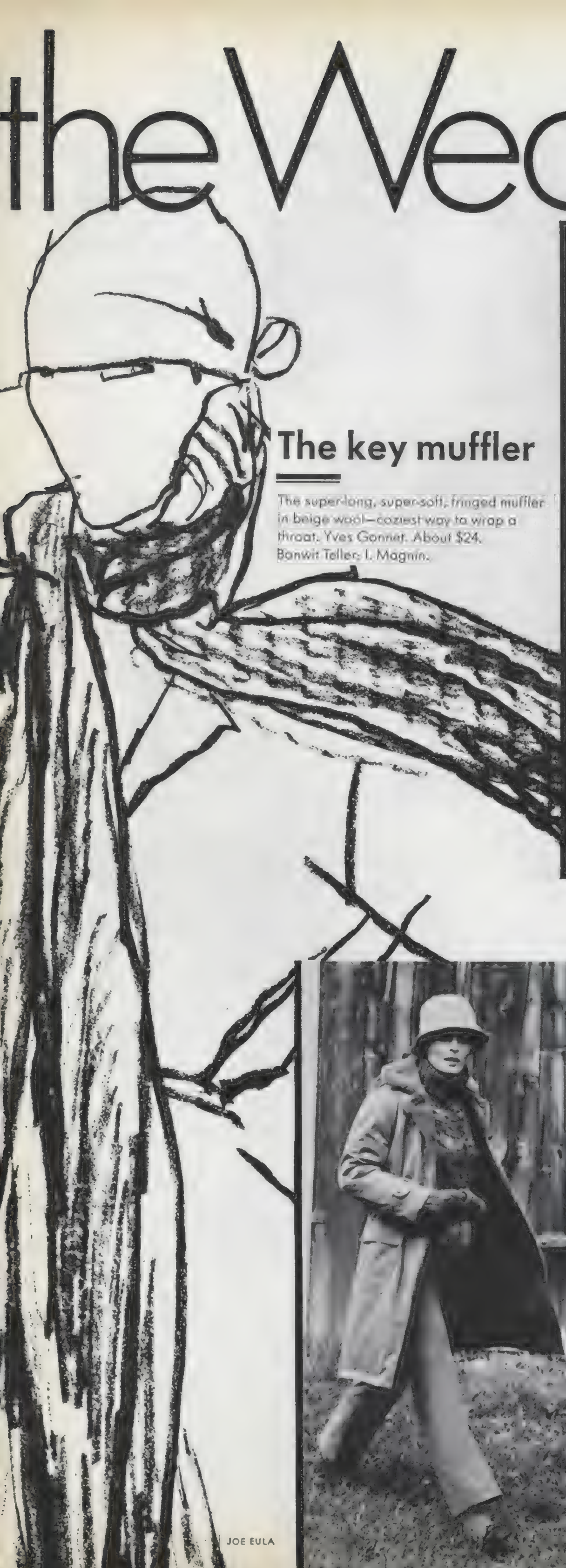


7

How to have the warmest, driest feet...

1. Fleecy inside, waterproof outside—shiny brown rubber boots. Tretorn for Foreign Footwear. $42, at Bloomingdale's. Brown-pattern tights, Van Raalte. At Macy's.
2. Beige suède boots to slide under pants—fleece lining; crêpe sole for weatherproof walking. Golo. About $45. Delman Shoe Salon, at Bergdorf Goodman; I. Magnin-Portland, Seattle.
3. New look for a classic—the fringed kilt moccasin on a non-slip, non-skid crêpe sole. Céline for Bloomingdale's; $75. Argyle socks, Bonnie Doon. At Bergdorf Goodman.
4. The riding-boot rain boot. Licorice-black rubber, by Golo. $40. Miss Bergdorf of Bergdorf Goodman.
5. For pants, lace-up ankle-boots in dark-brown leather. H. Kauffman and Sons; $39.50. Trimfit tweed knee socks, at Bloomingdale's; Hudson's.
6. Toe-warmers—fleece-lined elephant-hide moccasins. Bob Lee for Hunting World; $75. Burlington/Adler socks.
7. On a higher heel, the two-toned waterproof boot—black rubber with a tan cuff. Tretorn for Foreign Footwear. About $32. Lord & Taylor; Neiman-Marcus.

the Weather



The key muffler

The super-long, super-soft, fringed muffler in beige wool—coziest way to wrap a throat. Yves Gonnet. About $24. Bonwit Teller; I. Magnin.

JOE EULA

TRIED-AND-TESTED SKIER'S TIPS FOR STAYING WARM ANYWHERE

A warm head is vital. Heat lost from an unprotected head can be as much as ⅓ of the body's total heat. A loose-fitting wool knit cap is warmest. Always tuck hair over your ears. Wear a wool ski band under a hat to keep ears extra warm. If you wear earrings, be certain they're kept under hair and hat. On coldest days, take them off—they can be ear-freezers (cold and pressure make a deadly ear-ache combination)....A light snack or cup of something hot before you go out steps-up metabolism, produces more body heat....Leave no open spaces where cold air can sneak in—i.e. gloves should reach well under a coat sleeve. ...**For hands:** a silk glove liner under gloves or mittens. Cashmere gloves are warmest.... **Re feet:** rubber boots keep feet dry, but they also conduct the cold. Wear socks plus fuzzy boot liners. Or two pairs of silk socks or stockings. And crêpe soles will keep you walking above cold, wet pavements. For dry cold, fur- or fleece-lined boots. On particularly cold days, warm up boots with a portable hair dryer. ...**Long underwear**—if wool makes you itch, try the two-layer kind with cotton inside, wool outside—better than an extra sweater.... **A down vest**—an insulator and holder of body heat....Wire-rimmed glasses are cold conductors—switch to plastic....If it's really bitter, consider **a skier's face mask.** And don't forget cold-weather face cream for protection!...



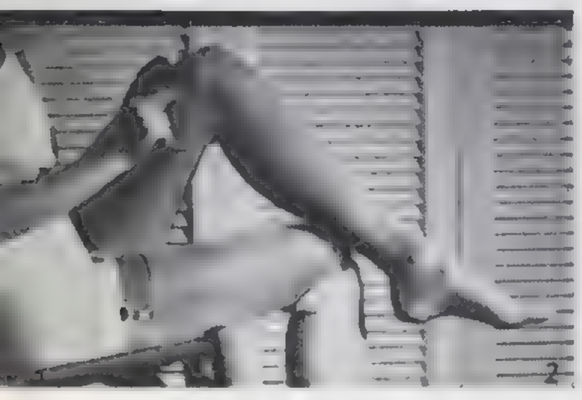
BARBARA BERSELL

The protectors!—coat-dressing for weather

Super rain look, *above*—the raincoat cut like a roomy, oversized shirt—tan poplin lined in green-beige-and-brown plaid, matching poplin pants. Raincheetahs by Naman. Coat (with matching plaid muffler, not shown), about $95. Pants, about $35. Both, of polyester and rayon. Lining of wool and nylon. Bloomingdale's; Wanamaker's; Garfinckel's; Nordstrom....The new look of a storm coat, *left*—rugged *and* racy! Green suèded cotton lined in alpaca pile—detachable hood, pockets front and back. Coat, $135; matching pants, $34. By Willis and Geiger, at Abercrombie & Fitch.... Foulest-weather gear, *below left*—coat-long rubberized khaki pullover with kangaroo pocket—the most protection! Bob Lee for Hunting World; $35....The weather jacket, *below right*—natural canvas, with leather-and-hardware closings, furry lining, canvas pants. Bonnie Cashin for Philip Sills. Of polyester and cotton; lining, of modacrylic and acrylic. Jacket, about $160; pants, about $70. Lord & Taylor; H.&S. Pogue; Hudson's; Swanson's; I. Magnin.

More beat-the-weather tips

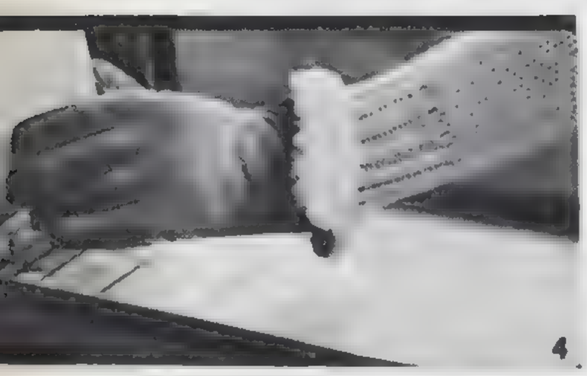




Anti-freeze dressing

1. Down with the cold! —an insulating down vest—small, snug, zip-front. In green reversing to neon-orange. Bob Lee for Hunting World; $35. D.D. Dominick hat.
2. Extra warm for feet and legs—heavy white ribbed wool knee socks pulled over silk stockings (*real* silk stockings!), $9, at Bergdorf Goodman. Bonnie Doon socks, Lord & Taylor.
3. GG is for Givenchy gloves—in beige cashmere—the warmest! The warmest way—slipped under a sweater sleeve, $30, at Givenchy Nouvelle Boutique, Bergdorf Goodman.
4. Cozy!—camel suède gloves with fleece lining and cuffs. Grandoe, $15, at Saks Fifth Avenue.
5. First, silky glove liners, then brown cable-knit wool gloves; now you're ready for the cold! Liners, $6; gloves, $10. Both, Saks Fifth Avenue.
6. The muff bag—great thing to have for football-and-ski watching—fleece muff built into a shoulderbag of hand-tooled brown leather. Bob Lee for Hunting World; $175.
7. Warm—and charming: the lightest lacy beige knit undershirt and pants. To wear with heavy beige-patterned tights; wool-knit Argyle socks. Shirt, $16; pants, $12. Both, Hanro of Switzerland, of cotton and Lycra. Bonwit Teller; Marshall Field; Neiman-Marcus. Tights, $12. Bergdorf Goodman. Trimfit knee socks.













The big pullover

Toasty, cable-stitch sweater, *left*, in taupe wool! wrapped with lots of wool muffler—great look with jeans, pants, country skirts . . . great against the cold. Sweater, by Rena Rowan for Jones New York. About $38. Lord & Taylor; Marshall Field; Goldwaters. Muffler by Echo Scarfs.

The rain safari

The jacket everybody loves, *right*, in tan rubberized poplin, to wear out in the cold belted over a thick wool tweed turtleneck, wool tweed pants, with a wool beret. Jacket, by Pioggia, division of Count Romi. Of polyester and cotton. About $120. Lord & Taylor; Montaldo's; Neiman-Marcus; Nordstrom. Beret by Veaumont. Sunglasses by A. A. Sutain.

BARBARA BERSELL



Head warmers!

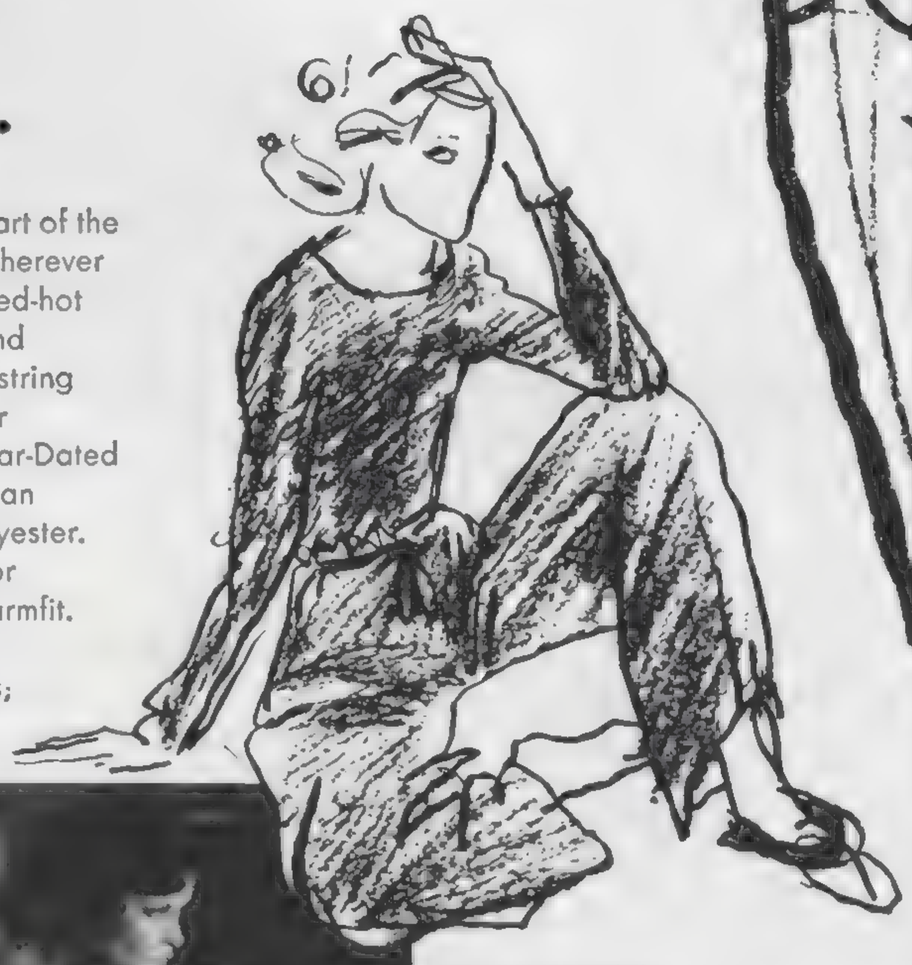


The brimmed knit cap, *left*, in brown wool to pull all the way down to your nose for an extra measure of protection. By Joan Vass, $21, at Bloomingdale's.... Other hat-tricks to beat the weather... *below left:* on the coldest day, wrap your head in a big challis scarf, add your knit cap.... *Above:* if it's wet, scarf plus a nifty little stitch-brim tennis hat in poplin.



How to save fuel...

The warmest part of the house, *right*—wherever you wear this red-hot jersey T-shirt and matching drawstring pants. (Also for sleeping!) Wear-Dated pyjama of Acrilan acrylic and polyester. Stan Herman for Youthcraft/Charmfit. About $23. Bloomingdale's; Bullock's.





The perfect robe, *above*, for chilly nights and mornings—a long, luxurious wrap of fleecy white, piped in white satin. Wear-Dated robe of Acrilan acrylic. By Royal Robes. About $70. Elizabeth Arden Salons; Neiman-Marcus; Bullock's Wilshire.

The coziest! *left:* red knit ski underwear—long-sleeved top with ribbed edges, pull-on pants—a thin, soft layer of warm next to your skin. By Medima, in lamb's wool, acrylic, and angora. Both, about $39. Mid-October, Abercrombie & Fitch. ... Cozy feet in red-and-white knee socks rolled down into fleece-lined white slippers. Trimfit socks. Slippers, $9, at Saks Fifth Avenue.



Weather sweaters

The big-knit turtleneck, *left*, in cream wool—lean and snug and tucked into cream corduroy jeans. With a little knit cap, scarf, moccasins—the best look, best line—ever invented for a chilly country day! By Ralph Lauren. Sweater, about $70. Pants, of cotton, about $70. At Bloomingdale's; Kaufmann's; Lou Lattimore; I. Magnin. The coat-sweater, *below*—the super-warm super-sweater that works as a coat. Tweedy grey wool knit cardigan with a big shawl collar, double pockets. From Swing Low, $65.



JOE EULA

COUNTESS ASTRID* SAYS



"I can build 100 looks around one Brodatz scarf, my most important fashion accessory."

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"I know where my daughter is heading from the girls I know who have already been there"

JOSEPH HELLER

(Continued from page 225)

her own girlhood. My wife reveled like a princess in the sweet sixteen party her own mother made for her, or thinks she did. (Perhaps it was the last time in her life she was allowed to feel important.) My wife is one of these warm-hearted, sentimental human beings who are drawn to see some good in everyone (when I let her) and to project the rosiest colorations onto past experiences, with the result that her recollections are often inaccurate. She likes to think she loved her mother, but she knows she hated her. Her girlhood was tortured, not happy. She hates her younger sister and always has. (At least I didn't begin hating *my* mother until she became a burden to me. I still have sad, yearning dreams about my mother in which I am young and she is going away. And there are tears drying in the corners of my eyes when I open them.)

My daughter doesn't really like her friends very much (she shuffles them in and out of her good graces arbitrarily), and neither do I, with the exception of one classmate half a year older who is slim and pretty and secretive and who, I am just convinced, is flirting with me, leading me on. (I encourage her.) She is not, my daughter tells me, a virgin any more. She has a knowing, searching air about her that sets her apart from the others. She keeps her look on me when I am near, and I keep mine on hers. I'm not sure which one of us started it. I think it was me. (Perhaps we recognize something, the same thing, in each other, and *she* thinks that I am flirting with her, which may be true, but if I am, I am only kidding. I *hope* I'm only kidding.) Sixteen would be *too* young, even for me. (Or would it? *Someone* is going to be laying that provocative, pretty, hot-pantsed little girl soon, if someone isn't doing it already, and why shouldn't it be me, instead of some callow, arrogant wise guy of eighteen or twenty-one, who would not relish her as much as I would, regale and intoxicate her with the spell of flattery and small attentions I could weave, or savor the piquant degeneracy of it nearly as much as I would be certain to. Although I'm not so sure I would want to tell anyone about *this* one.) No, sixteen *is* too young (young enough to be my daughter, ha, ha), and I turn irritable whenever my daughter comes out of her room to chat with us wearing only a nightgown or a robe that she doesn't always keep fully closed on top or bottom. (I don't know where to look.) I either walk right out without explanation (seething with anger but saying nothing) or command her in a brusque, irascible voice to put a robe on or put her legs together, or keep the robe she does have on closed around the neck and down below her knees if she wants to stay. She is always astounded by my outburst; her eyes open wide. (She does not seem to understand why I am behaving that way. I cannot explain to her; I can't even explain it to my wife. I find it hard to believe my daughter is really that naïve. But what other interpretation is there?) Afterwards, I am displeased with myself for reacting so violently. (But there is little I can say to apologize. Where am I supposed to look when my tall budding buxom daughter comes in to talk to me wearing almost nothing, sprawls down negligently with her legs apart, her robe open? How am I supposed to feel? Nobody ever told me.) They are all morbidly alike, the girls and boys in this somber social circle of adolescents of which my daughter is a part (none are happy), much more so than the girls and boys and men and women I work with in the company (although, to them, *we* might seem all alike). None are well-adjusted. (*I* am well-adjusted, which is not exactly the best recommendation for adjustment, is it?) They manifest defiance, displeasure, lassitude, and indifference. They generally have nothing they want to do. There is nothing they want to be when they grow up; they have no idols. (Neither have I. There is now no one else I would rather be than me—even though I don't really like me and am not even sure who it is I am.) They are not comfortable with adults (me); they pose and attitudinize when they are with us; they strive to be as reticent and solitary as moles. They do not want us to hear what they say when they talk to each other. I used to believe they were always feigning; now I believe they really are as cynical and disheartened as they think they are pretending to be. They don't want to be doctors when they grow up, or aviators, or heavyweight champions of the world. They don't really want to be lawyers. None of them wants to be President of the United States, Chief of Staff, Chairman of the Board of E. I. du Pont de Nemours & Co., or me. (Why should they? There are enough other people to do that kind of work. Me, for instance. I will do it because by now I have nothing else I *can* do.) They have good reason to be so pessimistic, I feel; the pity is they found it out so soon.

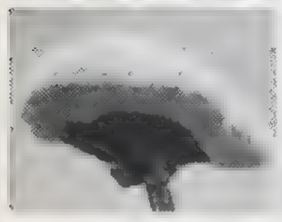
Some of the girls and some of the boys always do seem to be having an easier time of it than the others, but this only lasts a little while for any of them, and even my daughter will surface buoyantly every now and then and whiz along vivaciously until something happens (sometimes that something is so elusive that it cannot even be identified; it is almost as though she suddenly runs out of her supply of joy the way a car runs out of gas) that breaks her morale and dissolves her confidence, and she sinks back sluggishly and safely into her accustomed mire of regret. Some of the boys she goes with swagger and boast a good deal more than the others, but the worldly self-assurance they affect is transparently unreal. If not, if they really were as tough and egotistical and domineering and amoral as they wish to appear, I would find them obnoxious and insufferable, for I have seen my daughter with these boys in crowded cars, and I did not like what I saw, or imagined. (But what difference does that make?)

What difference does it make, really, what she is or isn't doing already with those boys I could so easily dislike, and even perhaps with girls (just about all of the young girls I do it with these days brag now about having done it, at least once, with other girls too), in those crowded cars she drives in to pizza joints with loud music (I don't really like most of their music, although I sometimes pretend to just to please my daughter) or to parties with the same loud music in other people's darkened houses—as long as they don't drive recklessly and get killed or maimed in an automobile accident?

(What difference does it make anymore who is screwing whom?) It is already too late for anything else. It is too late, I think, for me to stop her or change her, and I would not know anymore how to try. Something happened to both my children that I cannot explain and cannot undo. I can't be good to them, it seems, even when I want to.

"Listen," I say to both of them anxiously, practically pleading with them to allow me to help them. "What do you want to be when you grow up? Tell me. What do you want to do?"

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COOLER IN SUMMER-WARMER IN WINTER

"She is a strong-minded girl who is far too weak to withstand a popular trend"

JOSEPH HELLER

(Continued from page 244)

"I don't ever want to get married," my daughter mumbles moodily, "or ever have children."

"Work in a filling station," my boy answers.

"Well, that's a bit better." I approve, nodding with a look of praise. Why not? Own his own business? It makes some sense. Profitable franchise: Esso, Texaco, Sunoco, Shell, Gulf? Sure. It's something. A start. Okay. "Why?"

"I like the smell of gasoline."

Christ!

"Jack, you've got kids," I appeal to Green at the office, almost in desperation. "That are older than mine. You've got a boy in college, haven't you? What does he want to be when he gets out?"

"A suicide."

"I'm not joking."

"You think I am? I've got a daughter in college too. She has abortions. Between suicide attempts. She lays bums. They don't want to continue. There've been three attempts between them. That I know about. One by slashing, two by drugs. It sounds like Paul Revere, doesn't it? They're both on drugs. My new wife is crazy too. So is her mother. So is mine. It's not my business anymore."

"I'm sorry. I didn't know."

"Go do some work. It's not your business either."

He has written his children off, filed them away, closed them out like dead records that are not his business anymore. But I still have my children, and I wish to engulf them in devotion and safeguard them against every slight. (I want them to believe I love them.)

"Listen," I exclaim to them frantically, "you don't have to do what everybody else does. You can be whatever you want to be. I'll help. You don't have to join the cub scouts or play baseball or go to Sunday school or even to college. What do you want to do?"

"Join the cub scouts and play baseball," says my boy.

"Go into my room and play my records now," says my daughter.

Good God—has it happened to them already? They don't care. Or they don't know. When did it happen? Where? Where was I when the decisions were made that determined he would want to join the cub scouts and play baseball now, and all she would want to do is go into her room to talk on the telephone and play her phonograph records? Is it really too late?

It is too late, I feel, for me to save her, or even to help her, and I really don't think I would know what to do anymore to try (except to sit apathetically and watch her go her unhappy way). It would do no more good for me to try to change her now than it has done in the past, when she was more credulous and suggestible and more eager to please. I have tried; I have taunted, reasoned, thundered, whined, disciplined, flattered, and cajoled, to no avail and perhaps much harm, until I confessed to myself one day that it was not merely hypocritical of me, but futile, and therefore foolish. Then I stopped. (Now I go through perfunctory routines. I acknowledged to myself also that I was not really as exercised as I maintained by her shortcomings and mistakes and by the frameworks for future disasters that I watched her constructing. All that seemed calamitous to me was her disobedience, and her unwillingness to believe me. All that endangers me now is her resistance and disrespect.) What was the purpose in continuing to try to influence her (other than to be able to say someday—now—that I tried)? I know I have no power over her now. (If I knew she were about to become a heroin addict and then a common prostitute, I wouldn't know what to do to avert it. I would rail and curse *my* fate; but none of that would help. So I wouldn't try at all.) She doesn't know yet that I have no power over her; so I bluff, and for the time being (redundancy coming) we have a *modus vivendi*. (All I have left is the power to cripple her.) Where was the morality, duty, and good sense in trying to turn her into a kind of person I do not like and one that she was probably never able to become anyway? I know where it will end (and I do not like it. I do not like knowing it. But what can I do? Nothing. I know that much too). She is already what she is, already well on her way to being what she is destined to become, good and/or bad, and I don't think there is any longer a single thing I or anyone else can do at present to help her or change her. She is going to become a lonely, nervous, contemporary, female human being. (She is too smart to be dumb.) She is much smarter than my wife, which means for one thing (unlike my wife, so far) that she will sleep with other women's hus-

(Continued on page 246)

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"Something happened to both my children that I cannot explain and cannot undo. I can't be good to them . . . even when I want to"

JOSEPH HELLER

(Continued from page 245)

bands (and that she will not be overly impressed, for long, with her own). I can't stop that. I cannot fight and nullify a whole culture, an environment, an epoch, a past (especially when it's my own past and environment as well as hers, and I myself am such a large part of hers), and I have made my own adjustment to them all so contemptibly. Why should I expect her (or even want her) to be different from other girls and women I know and like? (Except that they are not happy.) (But who is?) If she isn't really smoking a pack of cigarettes a day outside the house this year, she will smoke a pack of cigarettes a day outside the house next year. And if she isn't screwing for one or more of the boys she knows now, she'll be screwing for them later, and doing other commonplace sex stunts with them as well.

"That's some thing to say about your own daughter," my wife remarks, with a grimace of revulsion.

"Even if it's true?"

"Yes."

(And yet that is precisely the thing we *both* would say about her if she were not our own daughter, for my wife and I have engaged in this same derogatory speculation about most of my daughter's friends and about other people's daughters her own age and younger.)

It is not a matter of morals anymore, or even of decision; it is only a matter of time. (And my wife, who has a romantic loyalty to the way things *ought* to be, ignores her own past. She prefers to forget that even *we* were doing it all to each other before we were married.)

And what's the use of making believe it isn't? I know where my daughter is heading from the girls I know who have already been there. She will not go to church like my wife. (She goes now every third or fourth Sunday only to placate my wife and place her under an emotional debt for which she will later obtain exorbitant payment. She makes fun of the service while she is there and trades laughing, sidelong glances with my boy, who already finds the whole extraordinary ritual somewhat silly.) She will drink whiskey for a while instead; then stop; then start in again after she's been married several years and drink whiskey regularly from then on, like my wife. She will have two children or three and be divorced (unlike my wife), and she will marry a second time if she and the children are still young when the first marriage breaks up. She will smoke marijuana (who doesn't? Even Ivy League fraternity boys on the executive level at the company smoke it now, and so do I when it's proffered at any of the parties I attend in town without my wife), if she isn't doing so already; if she doesn't smoke pot and hash at least once in high school, she will smoke it when I send her away to college and everyone interesting she meets there is already smoking it. She will get laid. (There is just no other way to deal with that fact; and the best one can wish for her

"For me the screenplay has no importance at all! The really important phase, for me, is choosing the faces"

FEDERICO FELLINI

(Continued from page 220)

Nevertheless, today I look back on them with a little melancholy, a little irritation, and a good deal of critical hindsight. . . ."

Amarcord is an example of extremely costly *"arte povera,"* because old Rimini was rebuilt entirely—outside and inside—at the studios in Cinecittà. Why did Fellini build his own "Rimini"?

"I'm not interested in looking at reality or reproducing it—and moreover I believe that film should be like painting rather than literature. The thing I care about most is the light; I'm interested only in the results I can get from working with light. Therefore, since I don't rely on sunlight, because I can't regulate it the way I'd like, I have to reconstruct everything, absolutely everything, perhaps at the studio, where I can get all the non-realistic effects I want with artificial lighting. And in the case of *Amarcord*, I wanted the scenery to be picturesque rather than architectural, with simple colors, like naïve painting—colors that I'd call psychological . . . that always *allude* but never *represent*."

And what does Fellini have to say about the free, informal, non-plot structure of his latest work?

"Every work has its own structure, because every idea comes to light with a certain form all its own. Structure can't be programmed or organized in advance—it is found while the work is being put together. For me the screenplay has no importance at all! The really important phase, for me, is choosing the faces. When I begin a new film, I always open up an office, and I sit there, and we begin sifting through thousands of people who bring their faces to me; and this decides the structure of the film, because out of this material I then put together my work . . . very much like a craftsman."

Fellini is working on *Casanova*, and he is, in fact, surrounded by enormous files overflowing with extraordinary photographs divided into categories: foxy

LINA WERTMULLER

(Continued from page 221)

be to see movies three times a day." When Wertmuller was asked recently what sport she went in for, she immediately replied, "Sport! I go in for directing. I swear it's a real sport and quite heavy work, too!"

"The film I am preparing," she said just before she started shooting it on August 5, "is called *Travolti da un Insolito Destino Nell'Azzurro Mare D'Agosto (Swept Away by an Unusual Destiny in the Blue Sea of August)*. It is grotesque, satirical, erotic, romantic, political, sentimental, social, bitter, amusing. As I always try to do. It happens in the blue Mediterranean and in an enchanted island full of perfumes. Around Sardinia. Partly also on yachts. This time I will take care also of the 'rich'—just enough for my usual themes. The interpreters are my favorite actors: Giannini and Melato. We are back together two years after *Love and Anarchy*."

So Wertmuller goes on from cinematic strength to strength, each movie growing organically and triumphantly out of its predecessor. The basic Wertmuller technique is to accrete, then to distill everything she's stashed away, all of the bits and pieces,

in this area is that she enjoy it wholesomely from the start. Although I find it hard to wish it. And I hope she never decides to confide in me about *that.)* She will go wild for a while (and think she is free), have all-night revels and bull sessions, complain about her teachers and curriculum requirements, have no interest in any of her academic subjects but get passing grades in all with very little work, if she doesn't drop out altogether because of sheer dejection and torpor (which she will eulogize into something mystic and exalted, like superior intelligence). She will experiment with pep pills (ups), barbiturates (downs), mescaline, and LSD, if LSD remains in vogue; she will have group sex (at least once), homosexual sex (at least once, and at least once more with a male present as a spectator and participant), be friendly with fags, poets, snobs, nihilists, and megalomaniacs, dress like other girls, have abortions (at least one, or lie and say she did. Just about every young girl I meet these days has had at least one abortion, or claims she did, and feels compelled to boast about it to me), and sleep, for a while, with Negroes, even though she will probably enjoy none of it, and might really not want to do *any* of it. (She is a strong-minded girl who is far too weak to withstand a popular trend.) If it isn't one type of self-destruction and self-degradation she cultivates for a while, it is certain to be another; and she will emerge, if she is lucky, from this period of wanton profligacy and determined self-expression after two-and-one-half to four-and-two-thirds years feeling tense, worthless, spent, and remorseful, having searched everywhere and found nothing, with no ego at all, and pine for just one good, stable, interesting man to marry (like myself) and live happily ever after with. She will wish she had children. (She won't find that one man she wants, of course, because we're not that good.) I hope she stays away from addictive drugs so that she will be able to come out of it when she decides she wants to. I hope she doesn't get pregnant and have to have that abortion. I hope she doesn't insist on telling me about any of it. (I hope she never falls so deeply into some kind of trouble that I have to find out. I hope she doesn't get killed in a car crash.) ▽

women, sad children, old "gals" —still charming. . . .

"I think I'm the only person in the world who has managed to read the *Memoirs of Casanova* at least twice . . . it's enormously repetitive and dry—like a telephone book—as flat as an old tapestry and just as dusty. . . ," says Fellini. He says that reading it makes him cough—just like being in front of a vast, dust-filled space—and this will be the key to his film.

"A life not lived, a sea of indifference, human eyes which never see anything, erotic gestures repeated mechanically . . . this is Casanova! He's not a passionate character at all . . . he's a spiteful old man who wants to recall his past, but actually he doesn't recall anything. He never talks about life or nature; he never looks at children or animals. He doesn't even make distinctions among people; it's as though he's talking about insects; he looks at things like a botanist. For him, Paris is the same as Holland is the same as Venice . . . he's simply a three-cornered hat, a jabot, a pair of garters, and inside there's nothing! Or worse, there's a typical Italian of the counterreformation preoccupied only with externals, with appearances . . . completely artificial. And since he has never seen anything in reality, the film won't be set in a historically or cinematographically accurate eighteenth century but rather in vast empty spaces, with lights, shadows, half-light, and psychologically drab colors. . . ."

—TRANSLATED BY
RICHARD ALLEMAN

the hugger-mugger of life, into her movies. And so strong is the elixir she offers that it is almost impossible, at times, to decide whether she is making us laugh or cry. Ultimately this does not matter because what she does do, while we are in her thralldom, is to make us live more intensely, hilariously, thoughtfully, even beautifully. "We must laugh at ourselves and at our society," she affirms, "even its most tragic ramifications."

"Lina's always asking favors," says a long-time Wertmuller friend, "but she's always the first one to do you a favor. She never leaves you without getting something from you—a good address, a telephone number, something to make her life more interesting and easier. She is a very practical woman who gives great value to time and money. She never wastes anything." —LEO LERMAN

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By Katherine Anne Porter

YOU ARE WHAT YOU READ

What makes a famous writer? Not where she's lived but the books she's loved

EDITOR'S NOTE: *Her best-sold and movied novel* Ship of Fools *(published in 1962, when she was seventy-one) and short stories ("Flowering Judas," "Pale Horse, Pale Rider," for examples) have brought Katherine Anne Porter countless awards, including the National Book Award and the Pulitzer Prize for fiction. After fifty years of creating characters, she looks back here on the creation of her own character, formed as much by reading as by life.*

Finally, after some meditation, I have made up my mind to be a good Christian for once and forgive a certain critic with whom I have had a friendly if somewhat random acquaintance for, as the Mexicans say, "A ball of years" *(una bola de años)*.

Let me begin again. This is difficult. I forgive that critic here and now, and forever, for calling me a "newspaper woman," in the public prints. I consider it actionable libel, but, as is too often the case in these incidents, he has a small patch of solid ground under him, which I am going to make a cheerful roundabout attempt to cut away. Fifty-odd years ago, for eight short months of my ever-lengthening (or shortening?) life, I did have a kind of job on a newspaper, the *Rocky Mountain News*, in Denver, Colorado. On the advice of a doctor, I had gone there as to a climate suitable for my lungs, which had been misdiagnosed as tubercular. Naturally while taking the cure and doing my apprentice writing I had also to find a job of some sort; the city editor recklessly hired me, and though he was much too good-tempered a man to say so, it is fairly certain he lived to regret it. I too regret it, if the fame of it is to stick to me for the rest of my days. It was the first of quite dozens of temporary low-salaried breathing spaces between one crisis and another. But never a second newspaper job. For though now I recollect in what, for me, is comparative tranquillity, life, on the whole, has consisted mostly of crises, never two alike, resolved by whatever means were handiest, which led inevitably to another crisis which was resolved, which led. . . .

The critic's second error is more serious. He shares, with his literary contemporaries and fellow pilgrims of that strange American migration to Europe during the 1920's, a passion for the too-early autobiography, the premature summing up, the pronouncing of verdicts and passing of sentences before the evidence is all in: the cropping of living histories to fit them into a pattern. We none of us know each other's stories well enough to venture conclusions about them. We do not even each of us know our own, because we do not know the end.

In the epilogue to his republished memoirs, first written when he was a tired Old Master of thirty-three, more or less, our critic, nevertheless, attempts to set all American writers or painters or critics who happened to travel during that ill-starred decade into a careful theory of motive: self-willed exile in search of life; flight, pursuit, return. Sometime later, as an afterthought, he accounts for my absence, hitherto unnoticed, from the crowded European scene of that hour by concluding: "Mexico City was her Paris, and Taxco her South of France."

After trying at length and in vain to chase this mad logic from its untenable conclusion back, back to the lair of its fantastic premise, I am able only to say: No. Mexico City was my well-loved Mexico City, and Taxco was my abomination. I never saw that town until my last year in Mexico; it was already neatly divided in three, among an American lady (Natalie Scott) speculating in real estate, an American gentleman (William Spratling) who ran an art silverworks factory with Indian workmen, and a few charming Mexican high-career politicians such as Moires Saenz, Minister of Public Charities, who decreed some very rococo pleasure domes in the most picturesque locations. Paris for me is the city I did not arrive at until January, 1932, because until then I had no occasion to be there, and I have yet to see the South of France, though I have heard a great deal about it, from Ford Madox Ford and Janice Biala. I was never one for viewing scenery as such, or for visiting around among friends; if I traveled extensively, it was only on lawful occasions, for I was ever under the necessity of earning, if not exactly a living, a subsistence. Descendant as I am of a vast tribe of nomads who in the course of less than a century, from 1648 to 1720, according to family records, migrated in swarms from England to America, from Virginia and Pennsylvania to the South in 1774 and on to the Southwest around 1850, the field farthest from me always looked the greenest and still does. I am sure my own temperament is in some way to blame for the curious fact that people have so often been willing to pay me to go away on an errand, or having gone, they have often paid me to come back on another. So when I bought a ticket for any place, it was for a sound reason, and I always knew where I was going, and why. The one thing never certain was how or when I should get back, the least disturbing of all questions to me—I like going onward. Being a writer by vocation and by fate, a fate I had no chance of escaping by any sort of strategy—I carried my breathing life with me wherever I went, and that is an indestructible hearthstone.

Since I had to support my writing by working at other things, my main concern was always to allow myself as much margin of time and energy as was available between my succession of weird chores. On the day enough money had been saved to sit down and work for a while, I dropped whatever I was doing and disappeared. Yet the margins were narrow, the energy unstable. All my early work up to the publishing of my first book was done in these conditions, and a great deal of it since. If they were sometimes dismaying, yet they seemed inevitable, for I had not regarded writing either as career or profession—it was the thing I (Continued on page 250)

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"In fact, at fourteen I read at home all of the forbidden books that I was not allowed to read in school"

WHAT YOU READ

(Continued from page 248)

did, the stipulated work of my life. Nobody had promised me anything for it, and it is inexplicable how little, in a worldly way, I expected from it. Yet I worked as well as I was able, in a constant, irrational, mystical state of hope that in the end, by some grace from whatever source, or some faculty not yet revealed in me, I might become a good artist. That is still my hope.

The appearance of my first book in 1930 led to the grant of a Guggenheim Fellowship in literature. In those days it was good form on receiving this fellowship to leave wherever you were and go somewhere else, the farther away the better. It gave Americans specializing in many fields a modest version of the classic Grand Tour, or a partial substitute for a year or two in a foreign school or university—a good idea. I was in Mexico at the time, where in several visits, from late 1920, I had spent altogether more than five years. Happy to go, I dismembered my lightly assembled household, sold the scraps of furniture I had bought from the National Pawnshop, rendered up the remaining livestock (two ducks and one infant goat) as burnt offerings in farewell feasts to friends, and left the dear country of my predilection and childhood associations once and for all, as it seems now, for I did not go back for thirty years, and had no reason to believe that I should ever (I have twice since, short visits, tours of duty, culturally speaking, for the State Department). At last I had the perfect reason for being in Europe. I went first to Berlin, to Paris, then to Madrid, then to Basel, then back to Paris, where I stopped short for five years; three of them were lived in "the *pavillon* or summer house, that stood in the courtyard of 70 bis rue Notre-Dame-des-Champs, near the Luxembourg Gardens," where Ezra Pound lived in 1923 when young men-of-letters eagerly went to call on him.

My husband and I were merely looking for a house; after a long search we found this delightful place, and learned only after we had moved in that it was simply stiff with literary history. Our concierge did not remember Mr. Pound, I daresay the only person who ever saw him who didn't, but she did recall an unfortunate American monsieur who had committed suicide very untidily, not to say inconsiderately, in one of the back *ateliers;* she remembered him gratefully, though, because he had left a cat who had proved to be ever since the joy of her days.

From my earliest recollection I had known that some day I should live in Paris; it was not even a daydream, merely one of the splendid things I was certain would happen when I grew up. Well, there I was, living in Paris, and it was splendid, though my definition of splendor had changed almost right about face with time. Also the 'twenties in Paris, about which everyone had read so much, were safely past, or so I believed. What a mistake that was.

E. M. Forster once wrote about Conrad: "He has no respect for adventure, unless it comes incidentally. If pursued for its own sake it leads to 'red noses and watery eyes,' and 'lays a man under no obligation of faithfulness to an idea'."

One thing is certain, I never had any notion of looking for adventure; just plain daily experience was more than I could handle. All I wanted was to live pleasantly with a good, long work table and a bright light over it. All sorts of people kept getting in the way of this plan, too simple and reasonable to carry through. And another thing I know well, wherever I went, for whatever reason, I was not looking for culture and civilization, but the life people were living now, and I wanted to live in the world, too. We had culture and civilization at home, in Texas, of all places. Our means were small, our circumstances anything but secure and comfortable, and it was all going to grow worse, not better. But we were brought up on the tallest possible standards of morals, manners, and ideals of learning—indeed to heights impossible, given the situation, to scale. Still we knew what the standards were and acknowledged them.

I was nourished almost incidentally on good literature, good music, and good art without ever being told it was great, or even good. It was what one read and heard and looked at to the exclusion of everything else. If one pulled out a battered, spine-broken, gotch-eared book, from any shelf or secretary or old cedar chest, it was inevitably an early translation of Dante's complete works, or one of half a dozen volumes of Shakespeare's plays, or the sonnets with marginal notes in twenty different handwritings, or Marlowe's plays, or Erasmus's *The Praise of Folly,* or the *Letters* of Madame de Sévigné, or the poems of Alexander Pope, or Jane Austen's *Mansfield Park,* or Boswell's *The Life of Samuel Johnson,* or *Gulliver's Travels* (not the one rewritten for children), or the *Essays* of Montaigne, or novels, such as *Tristram Shandy*. Laurence Sterne was the first author I ever read who made me feel that I, too, might some day become a real author, such is the incredible two-facedness of that man. *Wuthering Heights,* and *Anna Karenina,* for some reason, together with the letters of Heloise and Abelard, gave me my first inklings of the nature of love—mainly it was painfully disturbing and caused troubles of an extremely serious nature, and was not to be invited lightly, though it was clear that almost no one declined the gambit.

Then there was always Mark Twain, so far as I knew, the only living author of the time. Friends of the family, persons I might actually touch and speak to, had *seen* him, more than once. We did not have *Candide,* or the works of Dr. Rabelais, but a fourteen-year-old girl could hear of them and find them and be allowed to borrow them from the public library in a small, West Texas city, San Antonio; moreover, to sit around reading them in the bosom of her family without a soul even troubling to look over her shoulder. In fact I read at home everything that I was not allowed to read in school. We had beside Dr. Percy's *Reliques of Ancient English Poetry* and Arber *English Reprints* of Elizabethan poetry, the *Confessions* of St. Augustine; and Voltaire's *Philosophical Dictionary* complete with notes by Smollett, which took me nine long years to work through from A to Z. I started at eleven years and wound up, a little staggered, the complete skeptic, at twenty. We had every line of verse ever published by Edgar Allan Poe, which we used to sing to tunes of our own. When I was thirteen years old, the beautiful German-born mother of my dearest childhood friend asked me what I was reading. It happened to be Dostoyevsky—*The House of the Dead*—from the public library. "Oh, my dear child, Dostoyevsky? Of course you must read the Russians, but I will give you something beautiful you will like better." And she gave me Turgenev's *Torrents of Spring.* I read it dutifully, and went back to Dostoyevsky, whose surfaces (Continued on page 252)

FASHION AND ACCESSORY DETAILS

Page 181: Earrings by Jules van Rouge. Bracelets by Aurea Jewelry Creations. Clips on mules by Ann Peerce for La Crasia. Mules by David Evins, at I. Miller.

Page 202: Alexis Kirk earrings. Necklace: Jules van Rouge. Cadoro cuff. Julianelli sandals.

Page 203: Limoges earrings. Doro scarves, at Saks Fifth Avenue. Belt by Morris Moskowitz. Pin on belt by Trifari. Julianelli sandals, at Bonwit Teller.

Page 204: Adolfo hat. Pendant by Trifari. Donald Stannard bracelets. Gloves by Kay Fuchs for Shalimar.

Page 205: Scarf by Echo Scarfs. Elegant belt. Judith Leiber bag. Customcraft shoes.

Page 206: Morris Moskowitz bag. Cuff by Cadoro. Belt: Ben King for Midtown Belts, at Henri Bendel. Hanes tights. Sandals: Customcraft by Rossi.

Page 207: *Left:* Earrings by Jules van Rouge. Shirt by Réal of Paris; late October, at Bloomingdale's. . . . *Right:* Judith Leiber bag, at Bonwit Teller. Customcraft sandals.

Page 208: Earrings by Donald Stannard. K.J.L. bracelets. Belt by Ben King for Midtown Belts. Judith Leiber bag.

Page 209: *Left:* Walborg bag, at Saks Fifth Avenue. . . . *Right:* Trifari bangles. Cuff by Peter & Peggy for P.C. Designs. Link bracelet by Ann Peerce for La Crasia. Judith Leiber bag. Customcraft sandals, at Delman Shoe Salon at Bergdorf Goodman.

Page 210: Earrings by Donald Stannard. Cuff by William de Lillo. Sandals: Customcraft by Rossi.

Page 211: Doro scarves. Clip by K.J.L. Sandals by Julianelli.

Page 212: Donald Stannard earrings. Necklace by Michael Moraux for Dubaux. Hanes tights. Sandals by Yves Saint Laurent.

Page 213: All sandals by Yves Saint Laurent.

Page 216: *Left:* Clips by Van Allen. . . . *Right:* Monet chain. Scarf by Sally Gee. Twisted bangle by Aurea Jewelry Creations. Cuff by M&J Savitt. Belt by Morris Moskowitz. Sandals by Julianelli.

Page 217: *With Vassarette bra:* Bracelets by M&J Savitt. Christian Dior tights. . . . *With Van Raalte bra and bikini:* Earrings by Donald Stannard. Monet bangles. . . . *With Gossard Artemis black lace slip:* Tights of Monvelle by Burlington. Mules by David Evins, at I. Miller. . . . *With Bali black bodysuit:* Tights by Hanes.

Page 232: Hat by Don Marshall, at Bergdorf Goodman. Earrings: Jules van Rouge. Halston muffler. Red pin and bangle by Peter & Peggy for P.C. Designs. Ebony bangles by Barry Kieselstein. Sweater and skirt by Halston.

Page 233: Hat by Madcaps, at Bergdorf Goodman. Earrings: Jules van Rouge. Scarf by Karl Lagerfeld for Chloë, at Henri Bendel. Brown sweater: Outlander Group by Renee Tener, at Henri Bendel. Morris Moskowitz belt. Bangles: Barry Kieselstein and Design Jewels International. Saks Fifth Avenue gloves. Tweed skirt by Blassport, at Bonwit Teller.

Page 234: Scarf by Peter & Peggy for P.C. Designs. Bangle by Design Jewels International.

Page 235: Plaza sunglasses. Beige scarf by Yves Gonnet. Pins and muffler by Peter & Peggy for P.C. Designs. Givenchy gloves. Bag by Walter Katten.

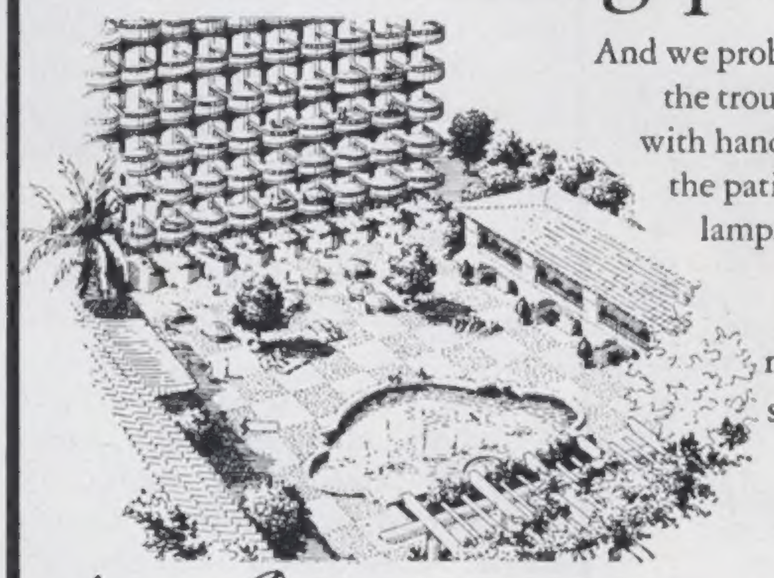
Page 236: Bangles: Peter & Peggy for P.C. Designs and Barry Kieselstein. Doro scarf at waist. Bagatelle bag. Gloves by Halston. Sandals: Yves Saint Laurent, at Lord & Taylor.

Page 237: Earrings by Donald Stannard. Scarves by Doro. Bangles by Barry Kieselstein.

Page 238: *Left:* Doro scarves. Earrings and pin by Donald Stannard. Bangles by Barry Kieselstein, Les Bernard, and Peter & Peggy for P.C. Designs. . . . *Right:* Alexis Kirk earrings. Scarf by Doro. Van Allen clips. Belt by Morris Moskowitz. Bangles: Les Bernard and Peter & Peggy for P.C. Designs. Judith Leiber bag. Halston gloves.

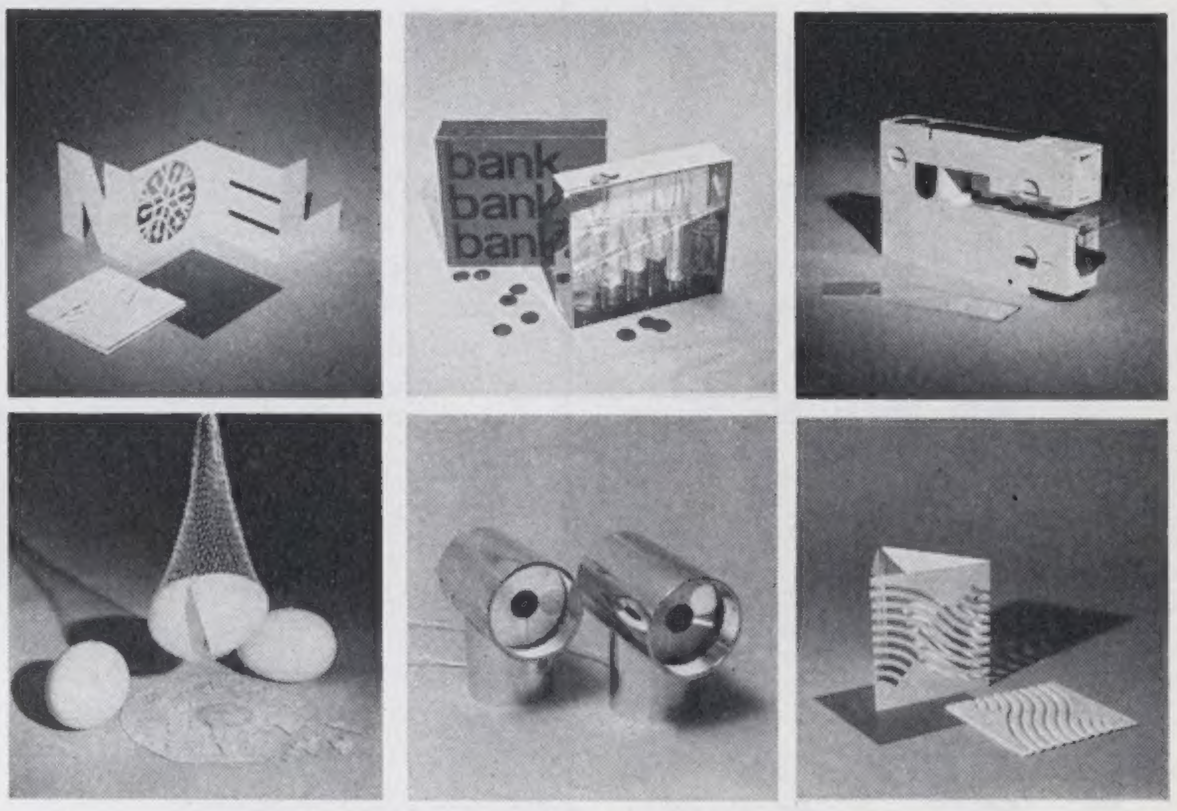
Page 239: Doro scarves. Bangles: Peter & Peggy for P.C. Designs, Trifari, Les Bernard. Judith Leiber bag, at Saks Fifth Avenue. Suède gloves, at Saks Fifth Avenue.

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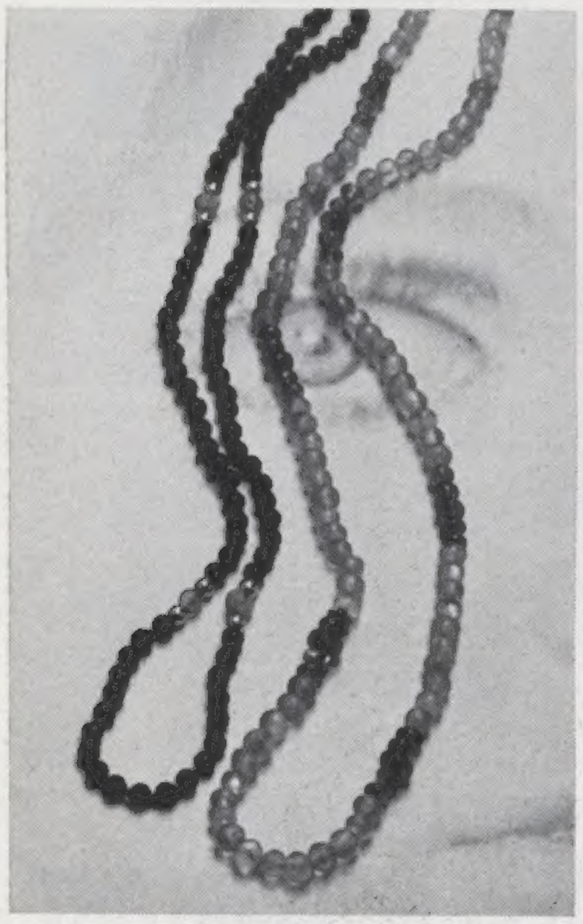
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WHAT YOU READ

(Continued from page 250)

were easier to grasp, and certainly the surface was all I could grasp at that time. I had to grow up to Turgenev; but then I had to spend a lifetime growing up to the reading I did before I was sixteen. Yet, the transition, at about that time, to Flaubert, to Thomas Hardy, to Henry James, and from thence to James Joyce *(Dubliners)*, W. B. Yeats, Virginia Woolf, E. M. Forster, T. S. Eliot, and so on, on, came gradually, easily, simply, all in good time, with no sense of shock. It may have been because I had not been told there was a modern movement in literature.

I had begun to write early, at six years, and invented some fearfully bloodthirsty characters and carried them though interminable, improbable events, in deadly earnest. My family passed them around, reading the richest bits aloud, and laughing their heads off. They gave some of the "nobbles" to friends nearby, who laughed *their* heads off. Such were my beginnings in my predestined art.

I will leave out nearly everything about the music, and the wonderful famous old actors and actresses on their last legs who trouped the country in those days in their private trains, playing Shakespeare, Schiller, Alexandre Dumas, Sardou, and Henry Arthur Jones. All the celebrated singers, violinists, and pianists of the world who visited this country stopped at least once in San Antonio, Texas, and even in Austin, and always in New Orleans. They played nobly straight through the wide land in every direction out of New York; there was really no excuse for anyone almost anywhere who could raise half a dollar for a balcony seat not hearing and seeing whatever was going in the regions of the sublime.

Trainloads of audiences from all the small towns came in when Paderewski played, or Ada Rehan did *The Taming of the Shrew*, or Madame Modjeska appeared as Mary Stuart, and who would have missed Sarah Bernhardt playing *Camille* in a tent? I saw and heard all this when I was so young it was just a dazzling troubling dream, I knew nothing of it but the wonder. The wonder was enough. I would go dazed with my head a mere hive of honey-making bees for weeks, months, years. It unfitted me for living as a simple child should, it tormented me with feelings and thoughts beyond my capacity, it urged me to strain against the bonds of childhood and the rules and the limitations, and the company of other children.

I do not believe that childhood is a happy time, it is a time of desperate cureless bitter griefs and pains, of shattering disillusionments, when everything good and evil alike is happening for the first time, and there is no answer to any question. . . . I was prematurely experienced in the mind, and yet brought up in such a way that I was not allowed even the normal advance in common experience suitable for a growing child. The whole effort of the elders around us was to keep us in total ignorance, so far as they were able, of the actual world we were to live in. But I remember best and most clearly and with love the things I am telling now; they are my true memories, and those experiences in books, in music, in the theater were the real events of my life, my recollections of them is the thin continuous line of consciousness by which I can trace myself, and recognize myself as the same being no matter how endless a series of changing situations.

Patience, please. I still know where I am and where I am going, my aim being merely to set a very minor biographical error straight, but it looks as if in doing it, I too shall write an autobiography—all because I should like you to know, though you have never asked, just why Mexico City was not my Paris, and why, though I have lived of my own happy choice more than fourteen years out of this country, I was never, for one moment, anywhere, no, not even in the place where I was born, an Exile. And I have discovered, without looking for it, "The Land that is Nowhere—That is the true home." ▽

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